love Embroidery

FRESH IDEAS WITH THREAD

ISSUE 15 | 2021

Jessica Long tutorial inside!

QUICK & EASY DINOSAUR MINI HOOPS

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how to

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- ✓ Create your own modern lacework
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Welcome

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love Embroidery

FRESH IDEAS WITH THREAD

It can be easy to lose track of how far we've come and forget to be proud of our journey. Think about how many stitches you've learned since you first picked up embroidery. Even if you've only been stitching for a few weeks, you've already learned valuable skills like mounting your fabric in a hoop – take a moment to notice your achievements. Designer Maggie Schnücker (@maggiejosstudio) has been taking stock of her progress and revisiting old pieces, like this greenhouse design from 2018, and turning them into fresh new patterns for you to stitch.

Your next embroidery project awaits...

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Subscribe today!

Never miss an issue, see p26

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A sneak preview of the projects, stitches, designers and cover gift coming next month

Welcome!

With plenty of long summer days ahead, now is the perfect time to rekindle your sense of adventure. I've been enjoying the simple pleasures of day trips and excursions with friends and family, taking full advantage of the brighter evenings to sneak in some peaceful moments of stitching in my garden, too. It's a wonderful way to unwind, and the increase in social engagements has given me a great excuse to embroider for other people again. In this month's issue of *Love Embroidery*, you'll find new ways to reconnect with the world around you, from travel-inspired hoops and accessories to fresh fashion updates. For those taking their first steps in stitching and intrepid explorers alike, there's plenty to inspire you onwards in your embroidery journey.

Rachel

Rachel Wood, Editor

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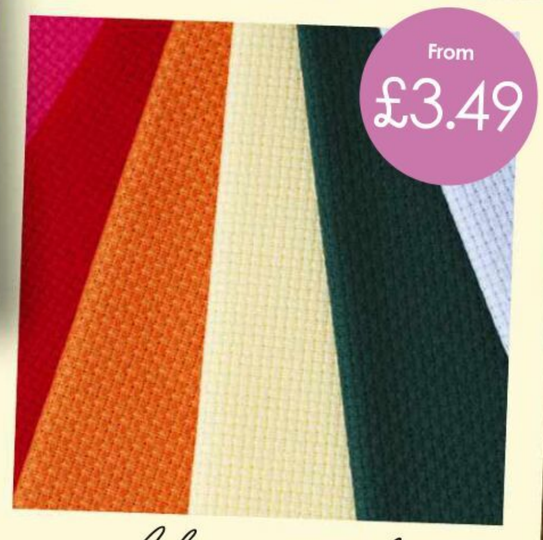

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we love

IDEAS
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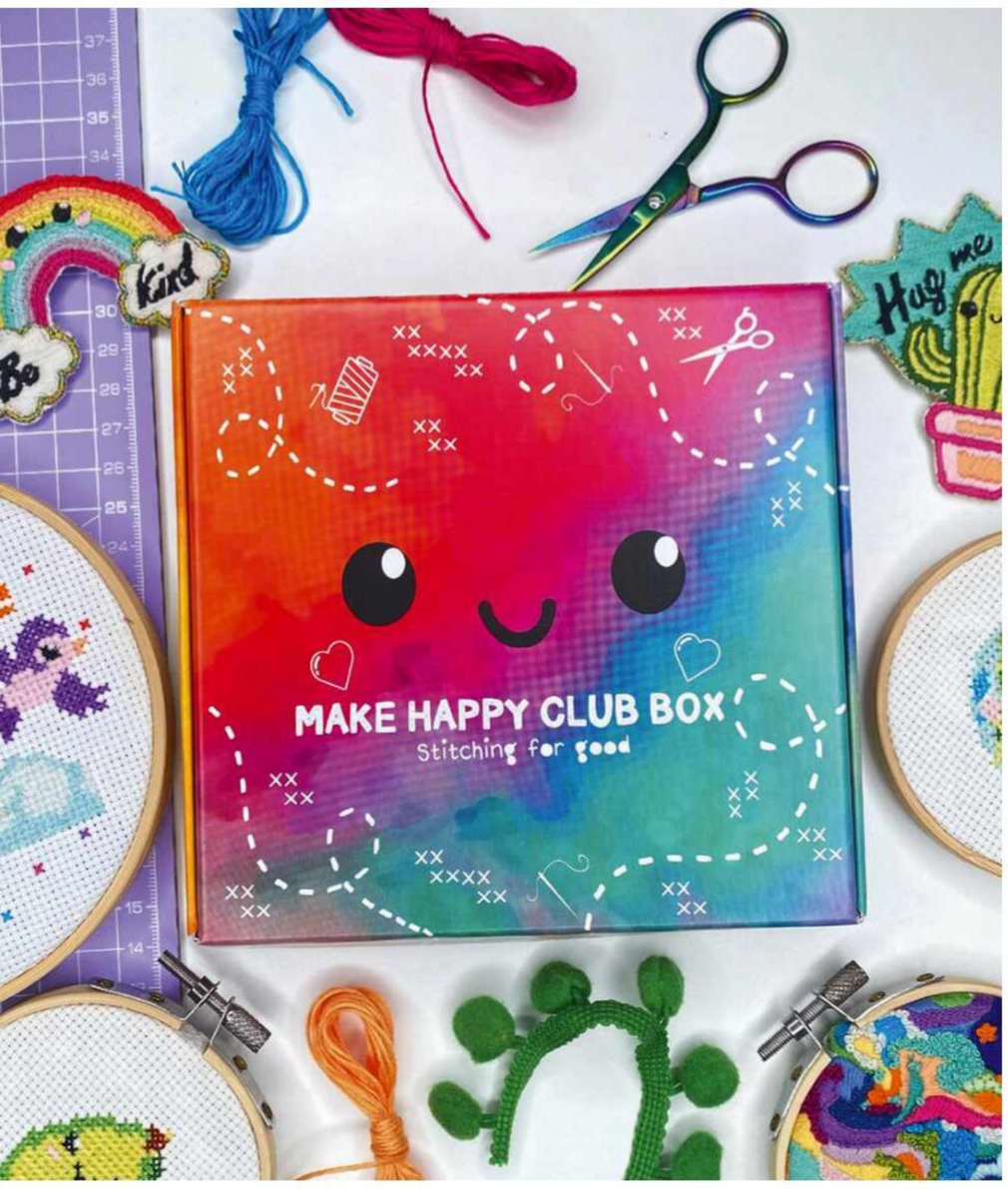
PEOPLE
KITS

In the jungle

The leaves that you're peering through here are just a snippet of the large-scale hoop that textile artist Verity Macdonald is working on. It measures 60cm in diameter and Verity is filling it with all manner of jungle-based flora and fauna. As this piece will undoubtedly take some time to complete, we highly recommend keeping tabs on its progress over on Verity's Instagram, @patternsbyverity.

www.patternsbyverity.etsy.com



Inside the box

Monthly stitching in a cute box? Sign us up! Ellbie Co's new Make Happy Club Box is a beginner-friendly craft subscription that brings you a positivity-focused cross stitch or embroidery project each month – with £3 from each box going to charity. Sign up by 20th June to get their first embroidery kit!

www.ellbie.co

ANIA JAKUBISIAK

TALKS SLOWING DOWN AND ENJOYING THE PROCESS AGAIN

"It's easy to forget that embroidery takes time when you see 20 hours of work squeezed into a single photo. Currently, I am creating embroidery devoted to the problem of the pollution of the Baltic Sea. I have slowed down to appreciate the importance of this topic – creating for people, not an algorithm."

See Ania's embroidery at @embroideryandwine

What's the buzz

We just had to share this cheery little case with you! It features a hand drawn white-tailed bumblebee that's been expertly machine stitched by designer and maker Katherine Pentney. The case is made from Harris Tweed, a 100% wool fabric, and is one of 11 in a range of animal-themed glasses cases.

www.thecannysquirrel.co.uk

Editor *loves*

Bring on garden BBQs and picnics in the park so we can don our new favourite summer staple, please! This Broiderie Smock Top from Kaleidoscope (£35) features elegant whitework embroidery cut into a timeless smock silhouette. It's pure cotton so promises to keep things light and breezy, and looks great paired with casual jeans or a midi skirt and a pair of classic sandals.

www.kaleidoscope.co.uk

Feeling electric

Inject a jolt of colour into your living room décor with this Lightning Bolt Embroidered Cushion – with fuzzy pom-poms to boot! The 40x40cm fluorescent cushion would pair perfectly with cool grey neutrals as a backdrop and can be mixed and matched with the other neon cushions in the Bombay Duck range.

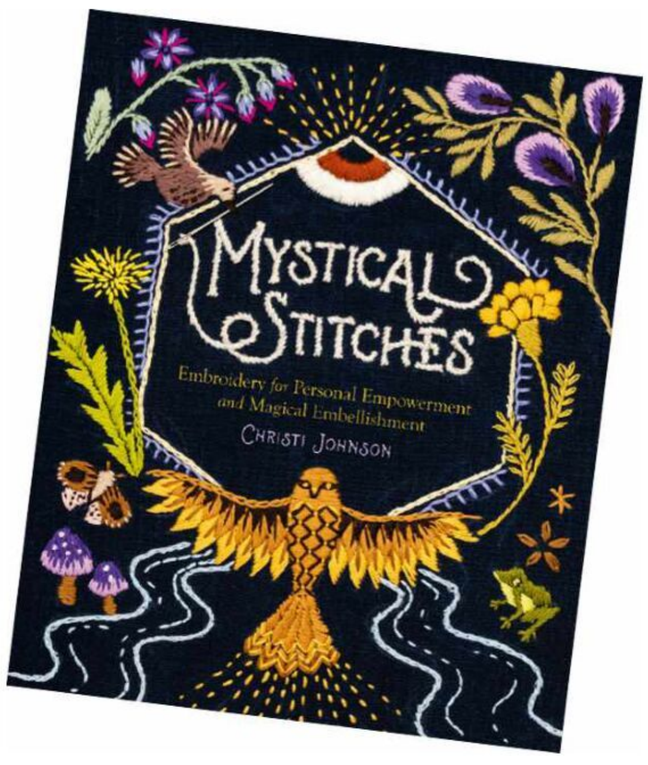
www.redcandy.co.uk

Step into *the wonderful world of contemporary embroidery artist Justyna Wołodkiewicz, where embroidery meets clay and something amazing happens. Using her own clay pieces and bright threads, Justyna creates 3D abstract art. www.nibyniebo.com*

Making magic

Filled with over 100 mystically-minded designs, the curious among us will rejoice in the magical projects that sit within the pages of *Mystical Stitches* by Christi Johnson. Each one has step-by-step instructions, along with simple tutorials for the essential techniques of embroidery.

www.storey.com



Bobbins

Spend an afternoon sorting your stash onto these paper bobbins. They come as a pack of 50 and are great for labelling each thread shade!

£1.40 | www.cloudcraft.co.uk

New to embroidery? Build up your stash with these pre-wound bobbins. They come as a set of rainbow, pastel and blue shades, and come on a handy keyring.

£12.50 | www.melbatoastmakes.etsy.com

Have a little fun with your thread storage and wrap your floss around these cute cactus-shaped wooden bobbins. They come as a pack of two.

£3 | www.sewraymeuk.etsy.com

In the loop

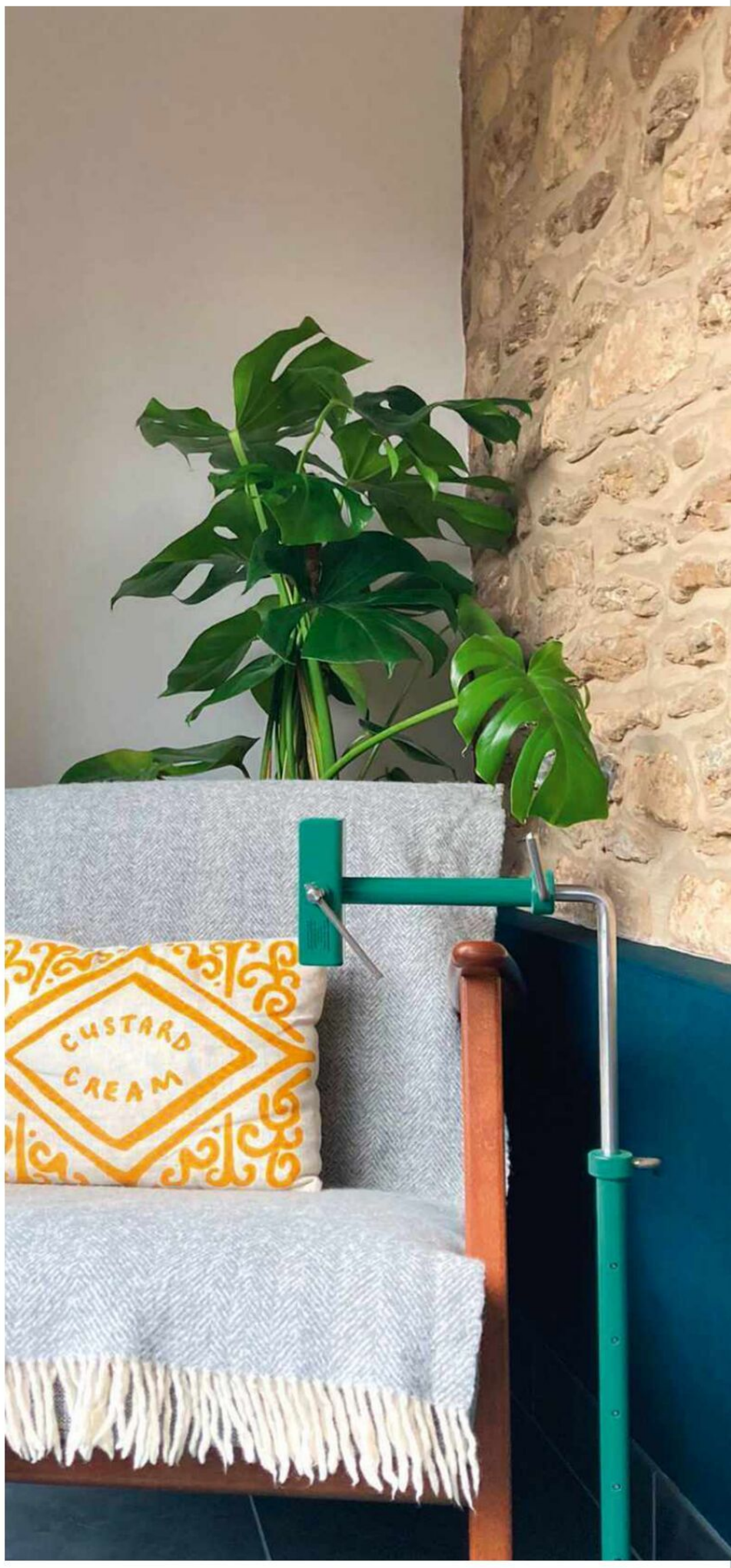
Learn a new technique and make gorgeous plush cushions for your home with Whole Punching's new punch needle kits. You can choose between the Scallop kit (£55) and the Shapes one (£50). Both come with all the wool and fabric you'll need, plus a wooden frame, black thread snips, instructions and the option of an adjustable punch needle or a regular boxed punch needle.

www.wholepunching.co.uk

PROBLEM SOLVED

For those of us who love to embellish our accessories with stitching, Clover's new Stitch Dome is an essential we didn't know we needed. This innovative tool works in a similar way to a darning mushroom but has a specially designed outer hoop to hold your fabric in place. The Dome helps you keep an even tension and work on narrow spaces, such as bags and tops. Plus, it comes in plastic-free packaging for £13.44.

www.thecottonpatch.co.uk



TAKE A STAND ON YOUR EMBROIDERY

Online haberdashery shop LoveCrafts have teamed up with Lowery Workstands to bring you an exclusive new colourway: soft green. You can up your embroidery game while updating your décor with this fresh shade of stand. The Lowery Workstand with Side Clamp is a free-standing floor clamp, made from strong metal and painted in a bold mint green shade. You can attach your embroidery hoop at the top of the clamp, leaving both of your hands free for neater, easier stitching!

www.lovecrafts.com

Go waste-free ***with Emma Friedlander-Collins and Christine Leech's new Zero Waste Kitchen guide. The book contains sustainable craft projects for your kitchen, including this upcycled embroidered tea cosy. www.davidandcharles.com***

Cover gift

Templates for digital readers on p84

Time for tea

POP THE KETTLE ON AND SETTLE DOWN TO STITCH THESE COLOURFUL FOLK ART TEAPOTS, MUGS, FLOWERS AND MORE – WITH 18 MOTIFS TO SEW

Pretty tulips

ADD SWEET FLORAL DESIGNS ONTO PLAIN TEA TOWELS AND TABLECLOTHS

Retro vibes

ENJOY A CUPPA ON THE GO WITH THIS VINTAGE-STYLE TRAVEL CUP SLEEVE

MATILDA SMITH

When our Art Editor Matilda isn't lovingly designing the pages of *Love Embroidery*, you'll find her creating charming illustrations like these tea time motifs and dabbling in all kinds of crafts, including knitting, pottery and, of course, embroidery. Her recent illustrations have focused on the beauty of the tiny overlooked weeds in her local area of Bristol. She loves putting unexpected colour combinations together and relishes working with fabric and thread, having studied textiles at university.

Teapot hoop

MATERIALS

- Your gift – Tea time embroidery transfers
- Cotton fabric: 25x25cm, light blue
- Stranded cotton: 1 skein each of blue, dark blue, pale blue, cream, green, pink, red and yellow
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Brick Stitch, French Knot, Satin Stitch, Split Stitch, Straight Stitch

01 Begin by creating rows of Backstitch for the lines of the lid and spout using blue. Then, fill in the rest of the kettle using Split Stitch in yellow.

02 For the flower on the right, use red to work Satin Stitch for the petals and Backstitch for the stems. Then, use pink to fill in the base with Brick Stitch and add the petal lines using Backstitch.

03 Work the stamens in Straight Stitch using blue, then add French Knots using dark blue. Add French Knots to the stems in three strands of dark blue.

04 Fill the leaves and the flower on the left with Satin Stitch using blue, yellow and green. Then, add Straight Stitch lines in pink and French Knots in red.

05 In cream, work the lid and handle in Satin Stitch, and the sides of the handle in Backstitch. Add the steam using Split Stitch in three strands of pale blue.

NOTES

Use two strands of thread, unless otherwise stated.

→ TRANSFERRING THE DESIGNS

01 First, decide which design you want to stitch from the transfer sheet, then cut roughly around it, taking care to leave a small allowance all around. You should only have the section you want to transfer, but take care not to cut off any of the lines you want to transfer.

The designs are all printed in reverse so they transfer the right way round.

02 Press the fabric you want to transfer the design onto, so that it's smooth and crease-free, using a dry iron (so the fabric isn't damp).

Place your cut-out transfer sheet ink-side down on top of the right side of the fabric, making sure it is in exactly the position you want the transfer to be. Then carefully pin or tack it in place so it doesn't shift or move.

03 Set your iron to the hot, dry setting, then press on top for a few seconds. If you're using a lightweight fabric, make sure you protect the surface beneath from ink transference using a scrap of fabric or a craft mat. Lift one corner to check if the design has transferred – the longer you leave it, the darker it will be. Press again until you are happy with the transfer.

04 Once the design has transferred, lift off the paper and your design is ready to embroider. Although the transfer markings will fade over time, especially if washed or exposed to light, they are permanent – so make sure they are covered with embroidery.

You can reuse the transfers three to four times depending on the fabric you use and how much ink you transfer.

Tulip tea towel

MATERIALS

- Your gift – Tea time embroidery transfers
- Cotton tea towel: patterned
- Stranded cotton: 1 skein each of blue, green, pink and red
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch, Stem Stitch

01 Backstitch around the outside of the flower heads using four strands of red and pink, working in small stitches to make the curves really smooth.

02 Fill each of the flower heads with Satin Stitch using four strands of red and pink.

03 Use four strands of blue to stitch the outline of the jar in Backstitch, leaving gaps for the stems.

04 Work the stems in Stem Stitch using four strands of green, stitching through the gaps in the jar.

05 To finish the design, fill in the gaps between each of the flower heads and the stems with Satin Stitch, using four strands of green.

Fridge magnets

MATERIALS

- Your gift – Tea time embroidery transfers
- Cotton fabric: 18x18cm, white x2
- Stranded cotton: 1 skein each of blue, dark blue, brown, light brown, green, pink, red and yellow
- Embroidery hoop: 13cm diameter
- Stiff cardboard circles: 6.5cm diameter x2
- Wool felt circles: 7cm diameter x2
- Magnets x2
- Glue gun or strong craft glue
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Lazy Daisy Stitch, Satin Stitch, Stem Stitch

01 For the cake, stitch the plate and frosting in Stem Stitch using pink and blue. Stitch the cake and cherry in Satin Stitch using brown, light brown and red. Add the jam in Backstitch using two strands of red.

02 For the coffee pot, fill the handle and spout with Stem Stitch using blue. Work the pot, the lid and the lid's handle in Satin Stitch using blue and dark blue.

03 Fill the flowers with Satin Stitch in yellow, pink and red. Stitch the leaves using Lazy Daisy Stitch in green. Add a yellow French Knot to the flower's centre. Add more French Knots in two strands of pink as shown.

04 With the design central, cut the fabric to a 11cm diameter and then work running stitch around the edge. Stick your felt to the card and lay it felt-side down on the back of your stitching. Pull the thread to gather the fabric, then glue in place at the back. Repeat with the second design and attach the magnets to finish. →

NOTES

Use four strands of thread, unless otherwise stated.

Travel cup sleeve

MATERIALS

- Your gift – Tea time embroidery transfers
- Wool felt: 10x30cm, light blue
- Stranded cotton: 1 skein each of blue, dark blue, pink, red and yellow
- Embroidery hoop: 13cm diameter (optional)
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Lazy Daisy Stitch, Satin Stitch, Stem Stitch, Straight Stitch

NOTES

- Find the sleeve template on p73.

01 Transfer the outline from the cup holder template onto the felt using your preferred method. We transferred the design onto tracing paper, cut it out and then drew around the template onto the felt using a pen. Don't cut the felt out at this stage as the larger panel of felt will be easier to stitch onto. Position your chosen transfers centrally and evenly spaced apart, with the long curved edge of the cup holder at the top. At this point, you can insert your felt into a hoop if you wish – just be sure not to stretch the felt too much as it may distort the finished shape of the sleeve.

02 Begin by working the lettering in Backstitch using four strands of dark blue. To give your text a neat appearance, work across from left to right (as if you were writing by hand) and keep your stitches small – this will make the curves smoother. Add the dot of the 'i' using a French Knot in four strands of dark blue.

03 Moving onto the kettle, outline it with Stem Stitch using four strands of blue. Stem Stitch is a great choice for outlines like this as the overlapping stitches create a strong, continuous line.

04 Using vertical Satin Stitch, work the flower's petals in four strands of pink and the centre of the flower in four strands of yellow. Stitch the top of the lid in horizontal Satin Stitch using four strands of red and the kettle's handle in vertical Satin Stitch, also using four strands of red. When working Satin Stitch, make sure you pull your thread all the way through the fabric before beginning the next stitch to give an even tension.

05 For the cup, stitch the outline in Backstitch using four strands of pink. Outline the petals in Backstitch using four strands of blue. Fill the centre of the flower with vertical Satin Stitch in four strands of yellow. Fill each petal with a French Knot and Straight Stitch using two strands of red.

06 To finish, cut around the cup holder template, being careful to cut just inside the outline so that no pen is remaining. Wrap your stitching around an empty travel cup and pin together along the overlap. Use a matching thread colour to whipstitch along the join on both the inside and outside of the sleeve.

Current stitches

IMAGE © AUŠRA MERKELYTĖ OF VELVET MEADOW, WWW.VELVETMEADOW.ETSY.COM

Inspired by nature

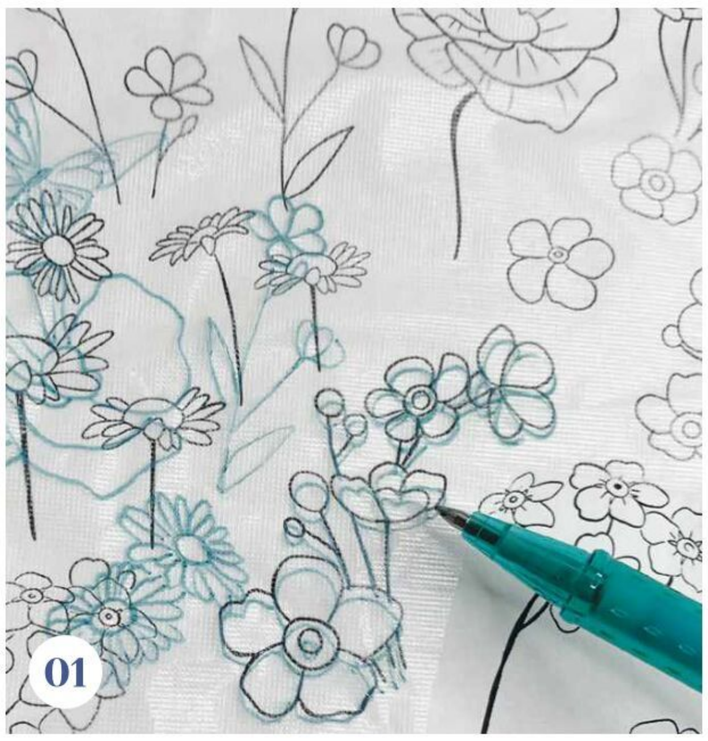
Embroidery artist Aušra Merkelytė specialises in stitching realistic flowers on tulle fabric, which she sells as finished pieces through her shop Velvet Meadow. Often, her hoops reflect the real-life appearances of the flowers that she is capturing in thread. However, this rainbow dandelion caught our eye – as you'd expect – on a recent Instagram scroll. The flower features the same gorgeous texture and depth that Aušra's other pieces display, but in an array of uplifting rainbow shades. Our favourite detail has to be the motion of one seed floating away in the breeze.

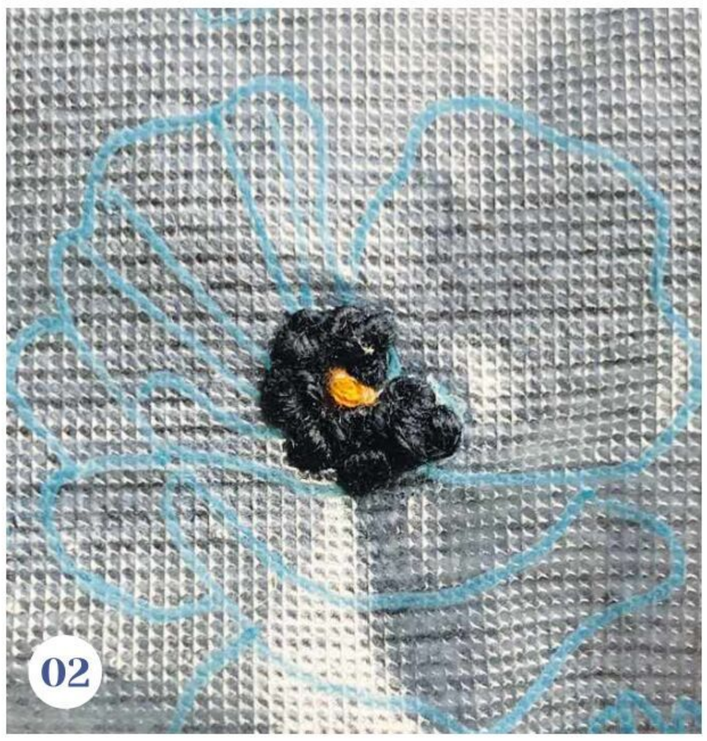
www.velvetmeadow.etsy.com, @velvetmeadow

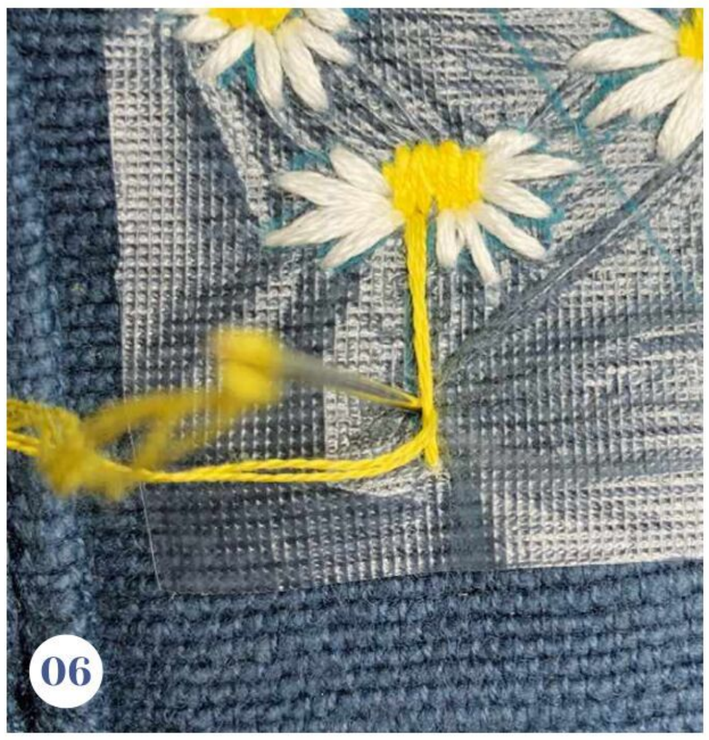
Adventure awaits

TAKE THIS WILDFLOWER WONDER WITH YOU ON SUNNY STROLLS AND WOODLAND TREKS – IT'S THE PERFECT PICNIC COMPANION

Designed by **Rachael Dobbins** →







MATERIALS

- Soft fabric backpack: blue
- Stranded cotton: see Notes
- Water-soluble stabilser
- Basic embroidery kit

STITCHES USED

Couching Stitch, French Knot, Satin Stitch, Straight Stitch

Rachael has perfectly captured that feeling of strolling through a meadow on a sunny spring day, with vibrant wildflowers swaying in the breeze around you. She uses a combination of simple stitches to build up the various flowers that you might find – how many have you spotted out in the wild this year? And, since the motifs are easy to mix and match, you can easily stitch this design onto your favourite clothing using soluble stabiliser, too.

01 Begin by prepping the design for your bag. We've provided a selection of motifs so that you can mix and match the ones that will work best for your style of bag. Start by planning out where you want your motifs to be situated by transferring the designs onto a piece of paper and cutting them out. Lay the motifs out on your bag. Move them around until you are happy with the positioning and then either take a photo or sketch out the design onto a spare piece of paper – use this for reference when transferring. Transfer your chosen design from the templates onto the bag using your preferred method. We used water-soluble stabiliser and pinned that to our bag's flap, ready for stitching. Remember to keep referencing back to your sketch or photo so the design lines up.

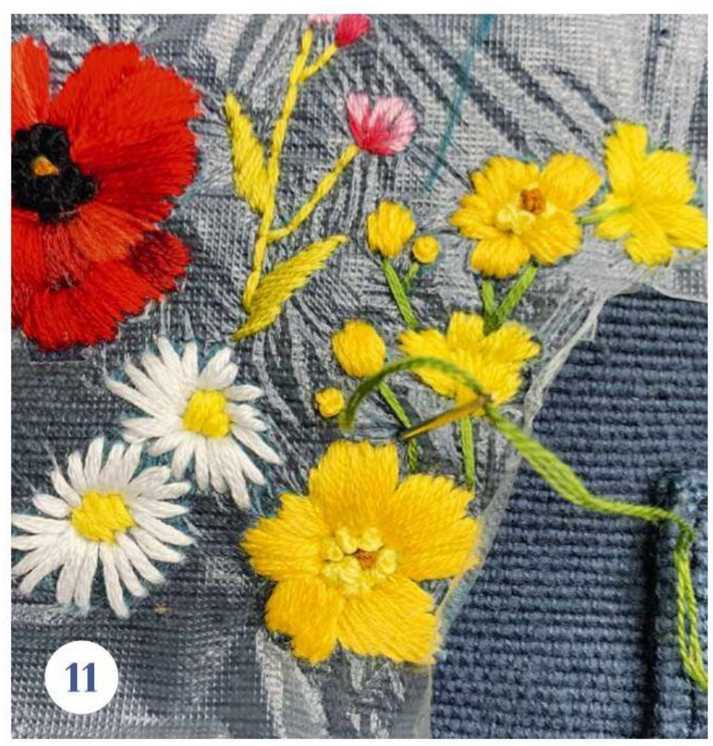
02 For the poppy design, start by stitching the centre of the flower using one central French Knot in six strands of tan and then fill the area around it with French Knots in six strands of black.

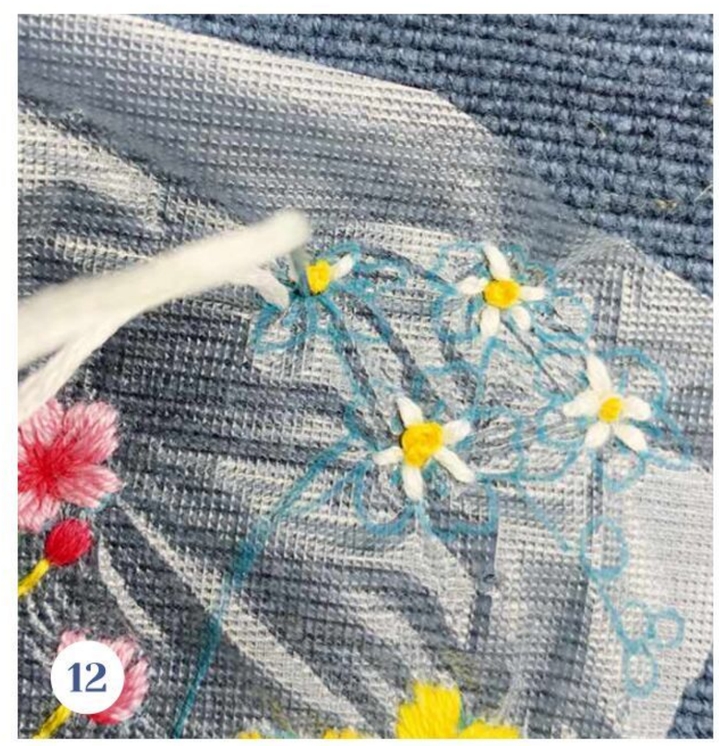
03 Next, work the poppy's petals in Satin Stitch using three strands, switching between coral, red, dark red and terracotta. Work the stitches coming out from the centre towards the edges, slightly changing the direction of the stitch on each petal to create definition between them.

04 Work the poppy's stem in Couching Stitch using olive green. First, create one long stitch the full length of the stem using six strands, then shape and secure the stitch down with Couching Stitches in two strands.

05 Now, work the daisies starting with the centre in Satin Stitch using six strands of yellow. Work the petals in Straight Stitch using six strands of white. For the thin petals, work one stitch per petal, and for the thicker petals work two stitches close together.

06 For the daisies that have stems, work them using the same method as described in step 4 for the poppy.





07 Moving onto the pink flowers, begin by stitching the centres with Straight Stitch using three strands of bright pink, working out from the centre to about halfway up the petals. Then, fill the petal tips with Satin Stitch using three strands of pink.

08 Stitch the stems of the pink flowers with Couching Stitch using olive green. Create one long stitch the full length of the stem in six strands, then shape and secure the stitch down with your Couching Stitches in two strands, as you did before with the poppy. Then, work the leaves in diagonal Satin Stitch using three strands of olive green.

09 Starting at the centre of the buttercups, work a single French Knot in six strands of tan. Then, fill the remaining area of the centre with a circle of French Knots using six strands of light yellow. For the smaller flowers, work a semicircle of French Knots. Fill the petals with Satin Stitch using six strands of butter yellow, slightly changing the direction of the stitch on each petal.

10 Stitch the small buttercup buds using French Knots in six strands of butter yellow. Work the larger buttercup buds and the side-on flowers using Satin Stitch in three strands of butter yellow.

11 Work the buttercup stems in grass green. Use Couching Stitch to create one long stitch the full length of the stem in three strands, then shape and secure the stitch down with your Couching Stitches using one strand.

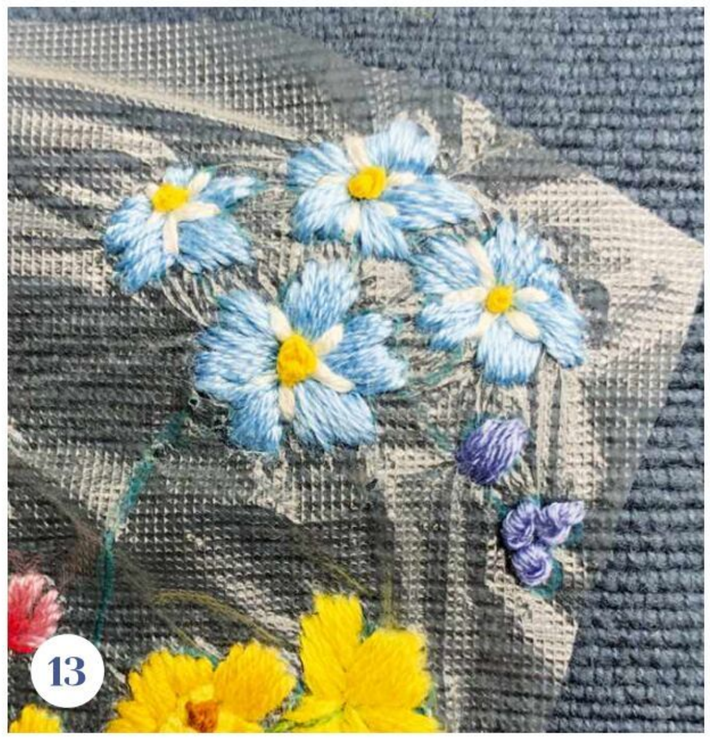
12 For the centre of the forget-me-nots, stitch a French Knot in the middle using three strands of dark yellow. Then, using six strands of white, work a small Straight Stitch between each petal, creating a five-point star with the French Knot in the middle.

13 Fill the forget-me-not petals with Satin Stitch using three strands of light blue. Work the stitches coming out from the centre towards the edges of the petals. Work the French Knot buds, at the end of the branches, in six strands of blue. Stitch the stem in Couching Stitch using green, working the long stitch in three strands and the Couching Stitches in one strand.

14 Using khaki green, work the main stem of the elderflower buds in Couching Stitch, with the long stitch in six strands and the Couching Stitches in two. Add a cluster of smaller branches in Straight Stitch using three strands. Add French Knots for the buds at the end of each branch in six strands of cream. →

NOTES

- Find the templates on p71-72.
- DMC stranded cotton: 1 skein each of blanc (white), ecru (light beige), 310 (black), 351 (coral), 367 (green), 519 (light blue), 605 (pink), 666 (red), 722 (peach), 725 (dark yellow), 726 (yellow), 727 (light yellow), 734 (olive green), 743 (butter yellow), 746 (cream), 780 (tan), 793 (blue), 817 (dark red), 893 (bright pink), 900 (dark orange), 920 (copper), 3013 (khaki green), 3347 (grass green) and 3777 (terracotta).
- To buy the thread shades needed for this project, visit **www.lovecrafts.com**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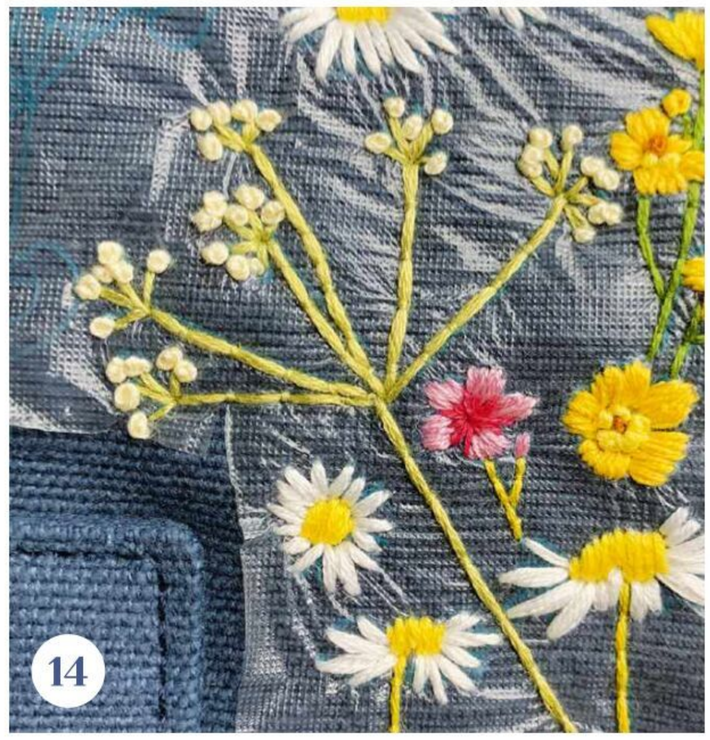
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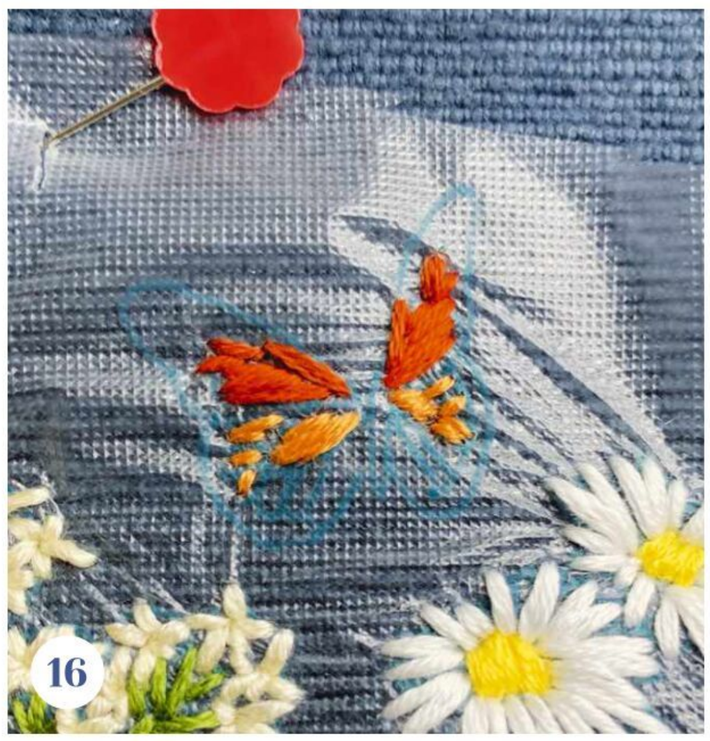
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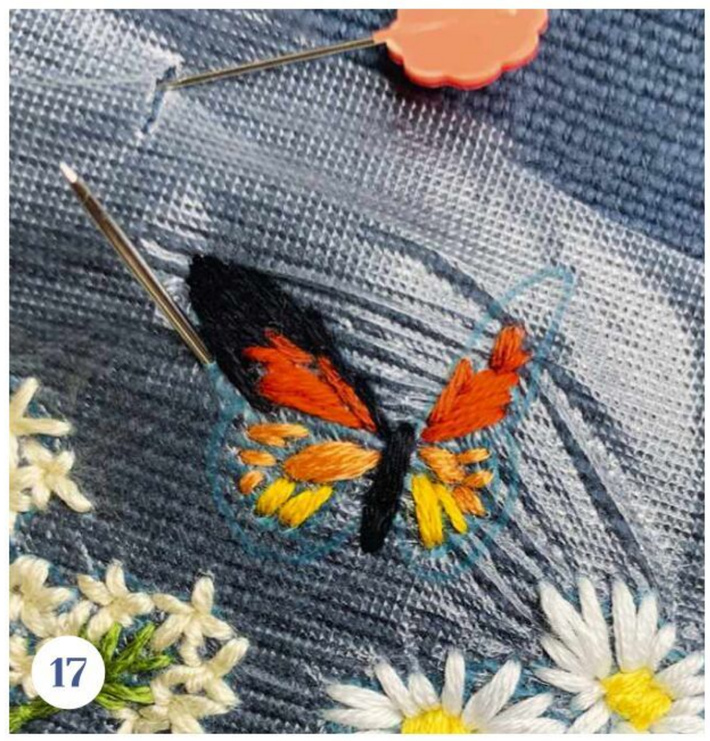
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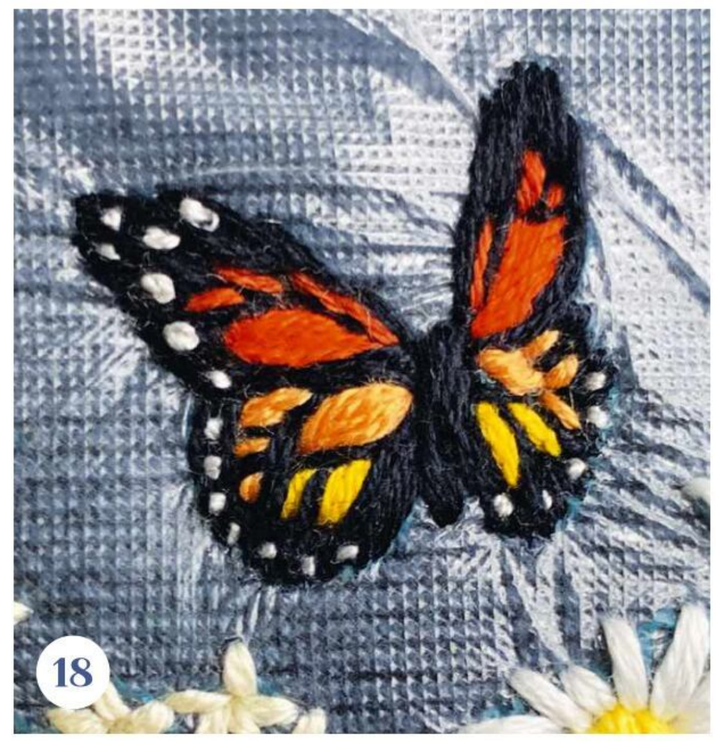

18

TIPS & TRICKS

When selecting a needle, make sure you choose one that is sharp enough to stitch through the bag's fabric and has an eye that is large enough to hold six strands of thread – we used a size 3 straw needle.

When choosing a bag for stitching onto, aim for a soft fabric such as cotton, velvet, corduroy or canvas. Avoid bags made of thick or tough fabrics, or ones where the fabric is backed with a stiff material.

We used the Unisex Vegan Cotton Rucksack in blue from Aura Que Design, available from **www.auraquedesign.etsy.com**

15 When working the elderflower, stitch the stem and branches using the same method as in step 14, but using grass green instead. Stitch the flowers using Straight Stitch in six strands of light beige.

16 Using Straight Stitch in three strands, work the colourful sections of the butterflies' wings. Starting at the top and working downwards, use dark orange and copper for the top wing and then peach and butter yellow for the bottom wing.

17 Fill the rest of the butterfly with Satin Stitch in three strands of black. Take care to work in between each section to create and outline each colour block.

18 Finish by adding the outer details to the butterfly wings in two strands of white. Use a combination of small Straight Stitches and French Knots to add these details to the edges of the wings, referring to the step image above or the main image on p16 for stitch placement. Once all the stitching is complete, remove the water-soluble stabiliser. First, gently pull away the excess and then use water to dissolve any that remains. We used a spray bottle to remove the residue stabiliser instead of submerging the entire bag in water. Allow the bag to dry completely before use.

RACHAEL DOBBINS

Rachael taught herself how to stitch while studying for her textiles and surface design degree at Cleveland College of Art and Design. She soon discovered a passion for embroidery and before long realised it didn't have to be just a hobby – it could actually be her career. Inspired by much of what she sees in the world around her, Rachael stitches a range of images, from thread-painted landscapes and seascapes to retro mid 20th century scenes. Some of her most popular designs feature quirky and realistic hair that flows out of the hoop. She also embroiders pictures of clothing that have a 70s vibe to them. These days though, much of Rachael's work is influenced by her little girl. If you look at her Etsy or Instagram, you'll find all manner of floral-embroidered rompers and sweet heirloom dolls inspired by the Russian nesting classics, all with a charming vintage vibe.

@usedthreads
www.usedthreadsshop.etsy.com

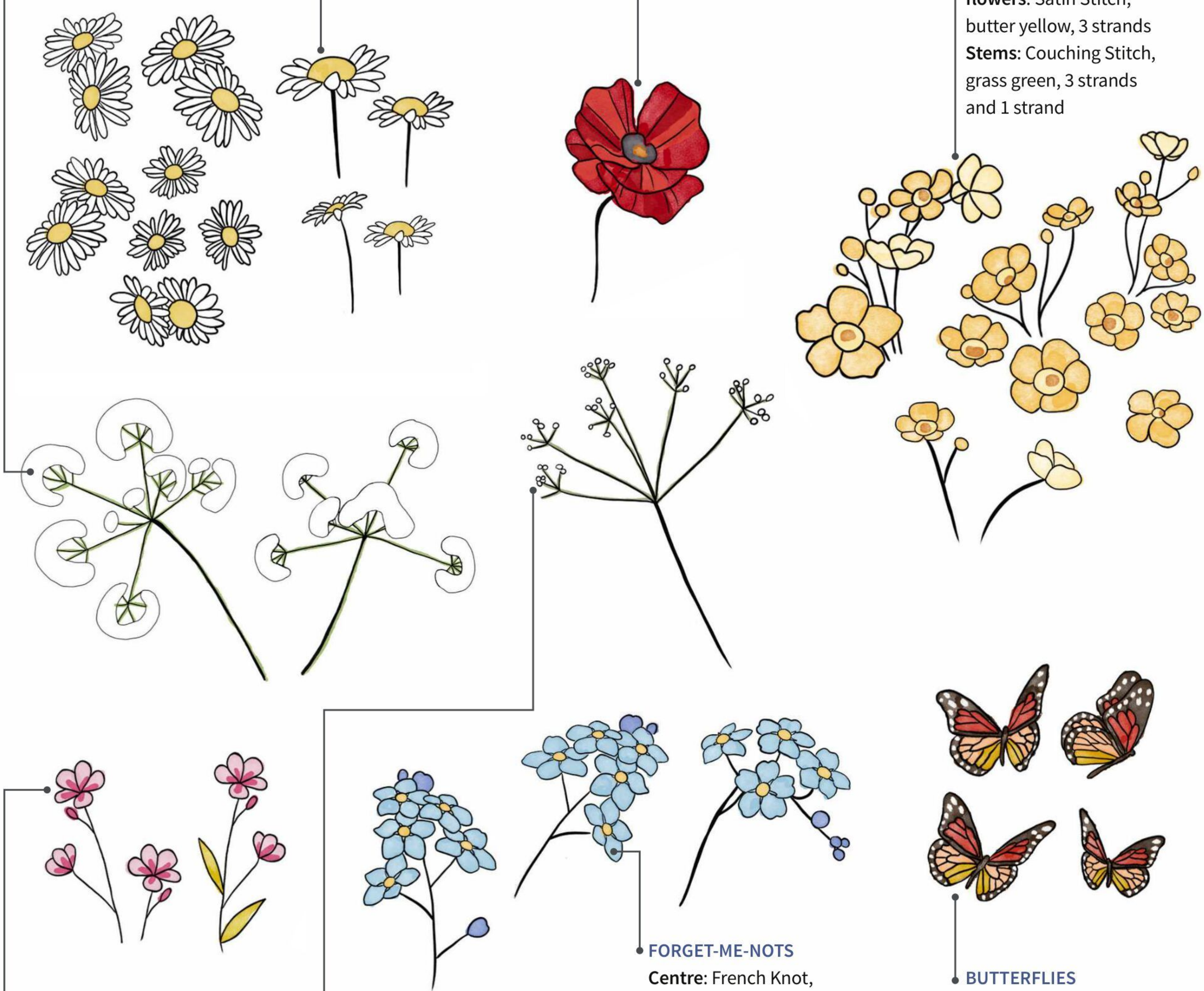
Embroidery guide

ELDERFLOWER
Main stem: Couching Stitch, grass green, 6 and 2 strands
Smaller branches: Straight Stitch, grass green, 3 strands
Flowers: Straight Stitch, light beige, 6 strands

DAISIES
Centre: Satin Stitch, yellow, 6 strands
Petals: Straight Stitch, white, 6 strands
Stems: Couching Stitch, olive green, 6 and 2 strands

POPPY
Centre: French Knot, tan and black, 6 strands
Petals: Satin Stitch, coral, red, dark red and terracotta, 3 strands
Stem: Couching Stitch, olive green, 6 and 2 strands

BUTTERCUPS
Centre: French Knot, tan, light yellow, 6 strands
Petals: Satin Stitch, butter yellow, 6 strands
Small buds: French Knot, butter yellow, 6 strands
Larger buds and side-on flowers: Satin Stitch, butter yellow, 3 strands
Stems: Couching Stitch, grass green, 3 strands and 1 strand



PINK FLOWERS
Petal centres: Straight Stitch, bright pink, 3 strands
Petal tips: Satin Stitch, pink, 3 strands
Stems: Couching Stitch, olive green, 6 and 2 strands
Leaves: Satin Stitch, olive green, 3 strands

ELDERFLOWER BUDS
Main stem: Couching Stitch, khaki green, 6 and 2 strands
Smaller branches: Straight Stitch, khaki green, 3 strands
Buds: French Knot, cream, 6 strands

FORGET-ME-NOTS
Centre: French Knot, dark yellow, 3 strands
Five-point star: Straight Stitch, white, 6 strands
Petals: Satin Stitch, light blue, 3 strands
Buds: French Knot, blue, 6 strands
Stem: Couching Stitch, green, 3 strands and 1 strand

BUTTERFLIES
Colourful sections: Straight Stitch, copper, dark orange, peach and butter yellow, 3 strands
Wings and body: Satin Stitch, black, 3 strands
White details: Straight Stitch or French Knot, white, 2 strands

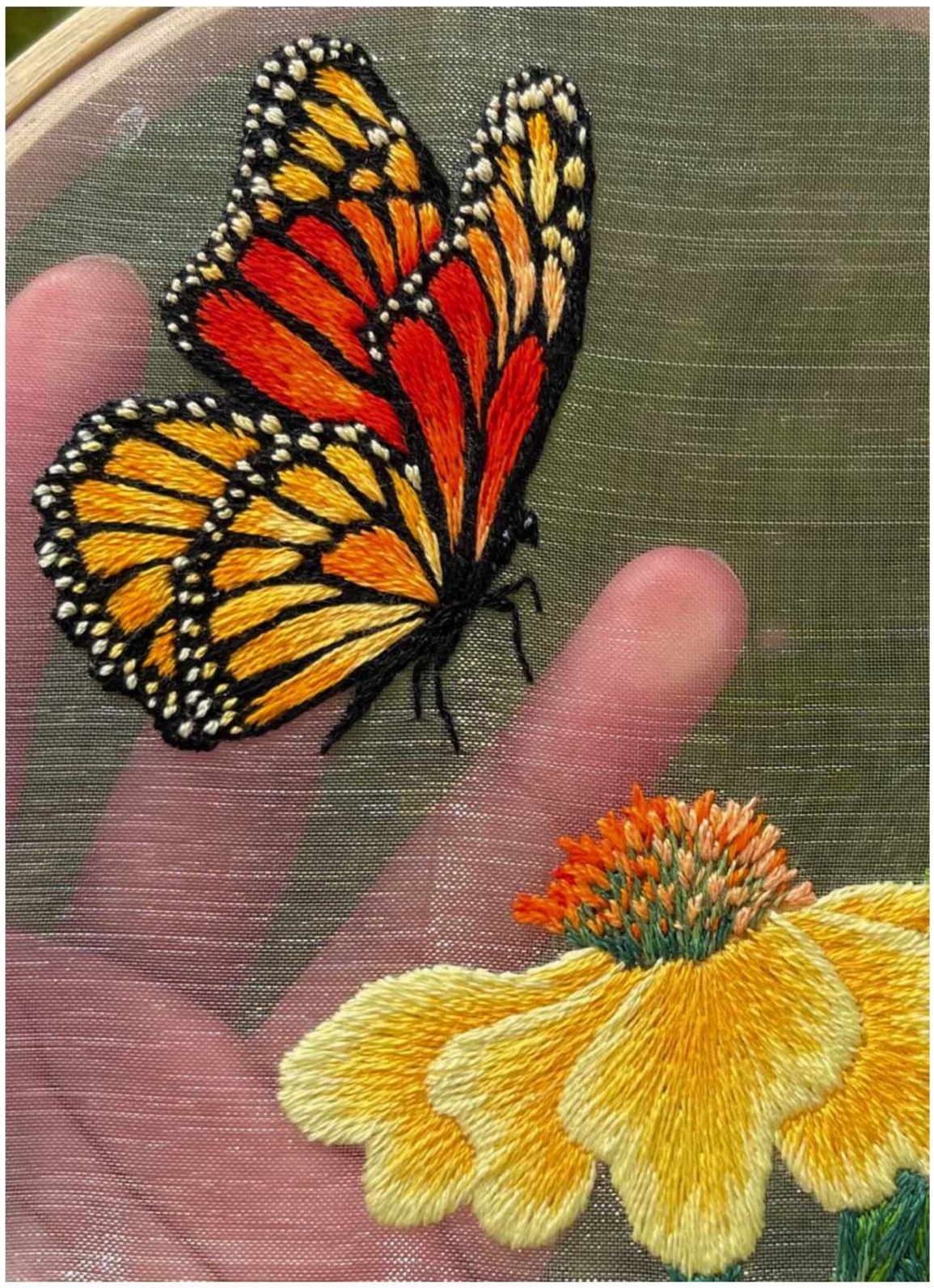
Drawing on her skills as an artist, Nahar creates detailed landscape and nature-inspired scenes using needle and thread

ALL IMAGES © NAHAR SHAMSUN OF SEW BEAUTIFUL X

Nahar Shamsun

MEET THE TEXTILE ARTIST BEHIND SEW BEAUTIFUL X, NAHAR SHAMSUN, AND DISCOVER HER UNIQUE PAINTERLY APPROACH TO EMBROIDERY ART

Words by **Louise Smith**



Using a range of materials and techniques, Nahar plays around with mediums to add depth and texture to her work

Nahar Shamsun is the textile artist behind Sew Beautiful x and, inspired by painters of the Impressionist movement, she creates stunning landscapes in thread. The scenes she captures are both places she has travelled and ones she has yet to visit. "Due to Covid-19, we may not be able to visit these places," she says. "I know that looking at my pieces allows me to be transported and be with nature. I hope that they do the same for others."

"Embroidery has been a big part of my life since such a young age," says Nahar. "My earliest memory of it was when I was around 10, seeing my mother embroider flowers onto pillowcases, bedding and the like. She used to create such beautiful patterns and I was desperate to learn." Nahar would spend hours patiently sitting by her mother's side, taking in the different stitches that she saw. "As I grew older, I began experimenting with my own embroidery and found that the thread, colour and stitch combinations were endless," she says. The love of art that formed early in Nahar's life has stayed with her and transformed into the stunning fibre art she creates today.

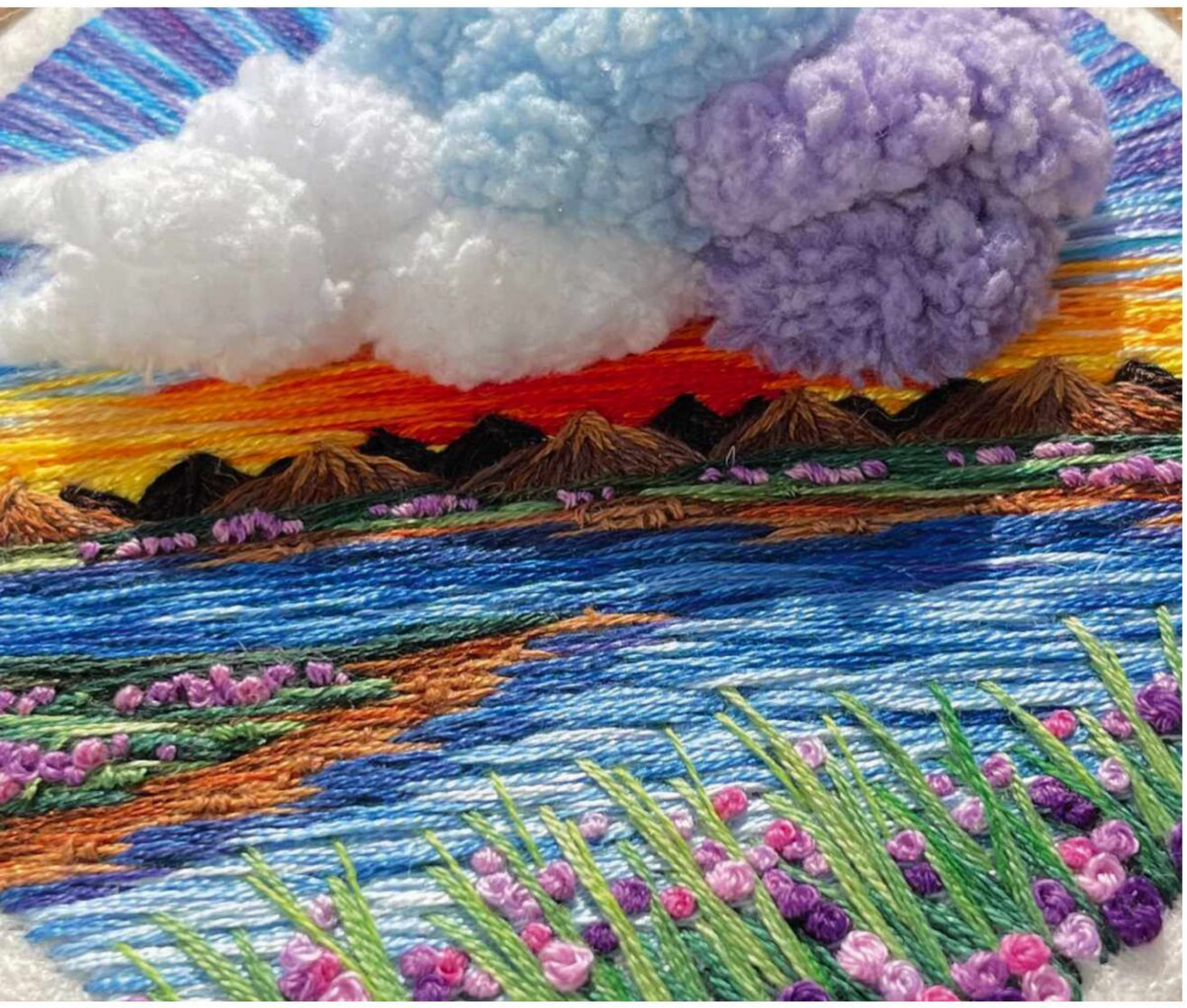
When beginning a new piece, Nahar first decides how intricate she wants it to be and, like an artist deciding on which paintbrush to use, she decides which thickness of thread will work best. "I'll then begin to make sketches on paper, where I will add and take away various features," she explains. "I spend a lot of my time thinking about colour combinations and stitch types. Most of the time, I will get all of my threads out in front of me to help visualise the piece." Once the design is ready, Nahar will then sketch it onto fabric and begin stitching. She says the process is quite fluid and the elements of each piece evolve and materialise organically as she progresses.

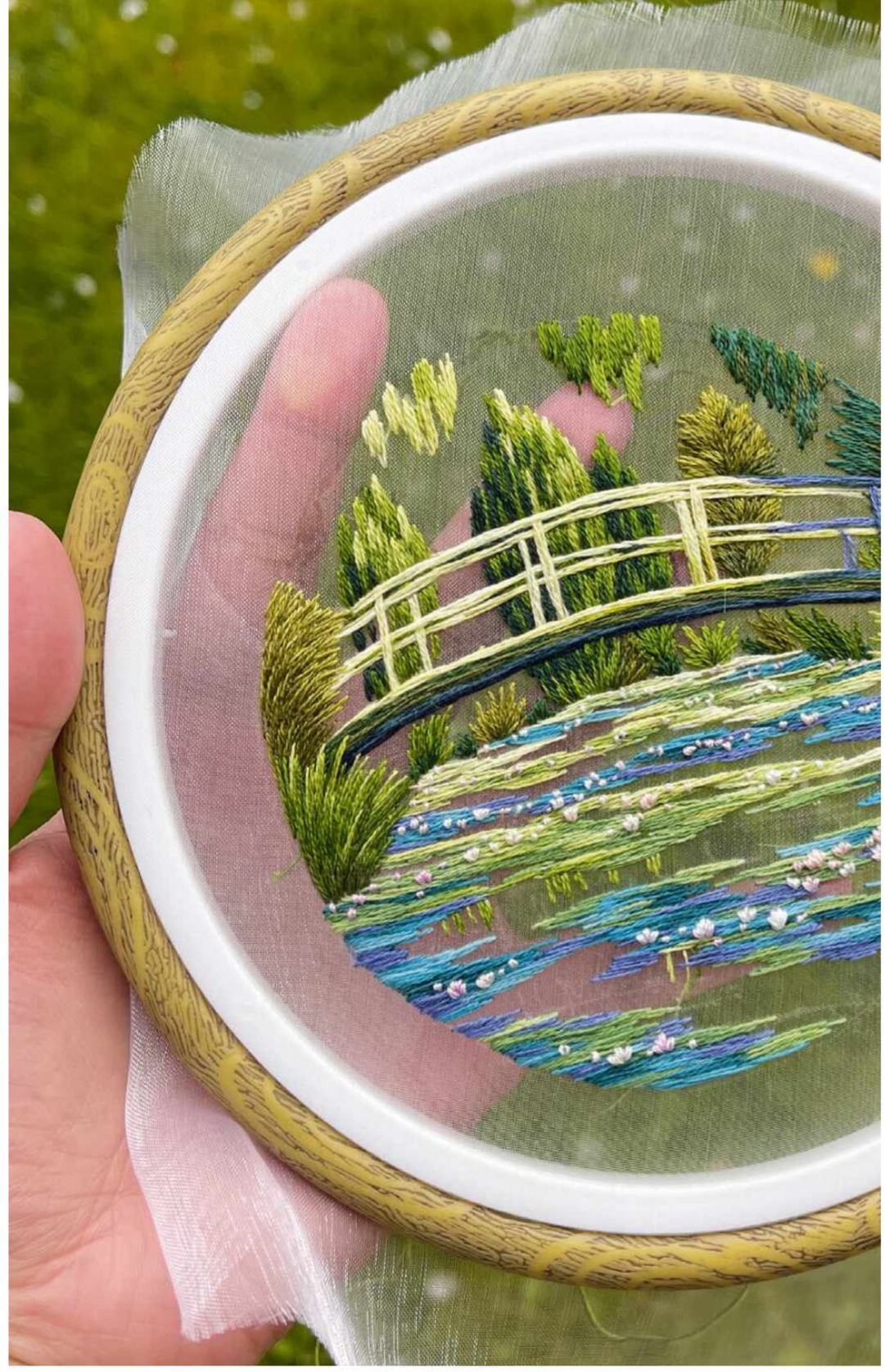
Nahar's love of both landscapes and Impressionism is clear in her work, showing influences from her favourite artists like Claude Monet and Georgia O'Keeffe. But each piece draws its own inspiration from the beauty of the world around her. "I moved from the city to the countryside," says Nahar, "and it goes without saying that I take a lot of inspiration from the nature around me." When the UK weather permits, you'll find Nahar stitching out in her garden, taking in the natural world surrounding her – since it is the UK, though, you'll more often find her taking shelter in her glass conservatory, using her solar lamp to counter the overcast natural lighting.

In the early days of her design work, Nahar enjoyed experimenting with various mediums such as painting and chalkwork. Having this vast knowledge of how different materials behave on canvas has helped Nahar to create her intricate landscape hoops. "I've always found that I could incorporate everything I know and bring all the various skills I developed from painting and other mediums into an embroidered landscape," she says. "I find that embroidery, for me, is the only medium that brings everything together." Nahar likes to think of stitching like →

"I moved from the city to the countryside, and it goes without saying that I take a lot of inspiration from the nature around me."

Nahar hopes that her textured landscapes transport viewers and give them a sense of happiness and healing





brushwork. "More thread creates thicker strokes and finer thread is used for the little details at the end."

Just as she enjoys switching up her chosen medium, Nahar also loves to experiment with the surfaces used as her canvas. "I love working on different materials such as organza," she says. "It allows me to create more intricate pieces. And I've found that different textures change how people view the finished piece."

Currently, Nahar is predominantly working with flat surfaces, using her stitching to create thread paintings in hoops and pendants. However, she plans to bring more 3D elements into her projects – much like the fluffy clouds that can be found in many of her hoops. "I have started working with macramé and although I am still at the very early stages, I am thinking of putting the two together," she says. "And possibly even working with metals."

Looking back on her creative career so far, Nahar is most proud of the fact that her work inspires others to carry on with embroidery or to pursue it as a completely new hobby. "Embroidery has been something that throughout my life has come in and out," she says. "However, through social media I have been able to interact with so many people around the world and it keeps the hobby alive for me." Her online embroidery community has been a loving and supportive space. "The fact that so many people love embroidery like myself, it inspires me to create more and more pieces," she says. "And not just for others, but for myself."

Having come a long way from that young girl eagerly watching her mother's stitching, Nahar encourages others to pick up their first needle and thread. She stresses the importance of letting mistakes be just that and learning from them instead of feeling discouraged. "It's a whole process, just go with the needle," she jokes. "Do keep going though! There is beauty in each piece you create."

Looking ahead to brighter days where we might once again be able to visit the places captured so perfectly in her hoops, Nahar has big ambitions. "I would one day like to begin a life-sized embroidered landscape," she says. "I have completed large-scale blankets and they take years. So, for a landscape… well, I would need duplicates of myself to complete it!"

Follow Nahar's work on Instagram at @sewbeautifulx, or purchase her finished hoops and pieces at www.sewbeautifulx.etsy.com

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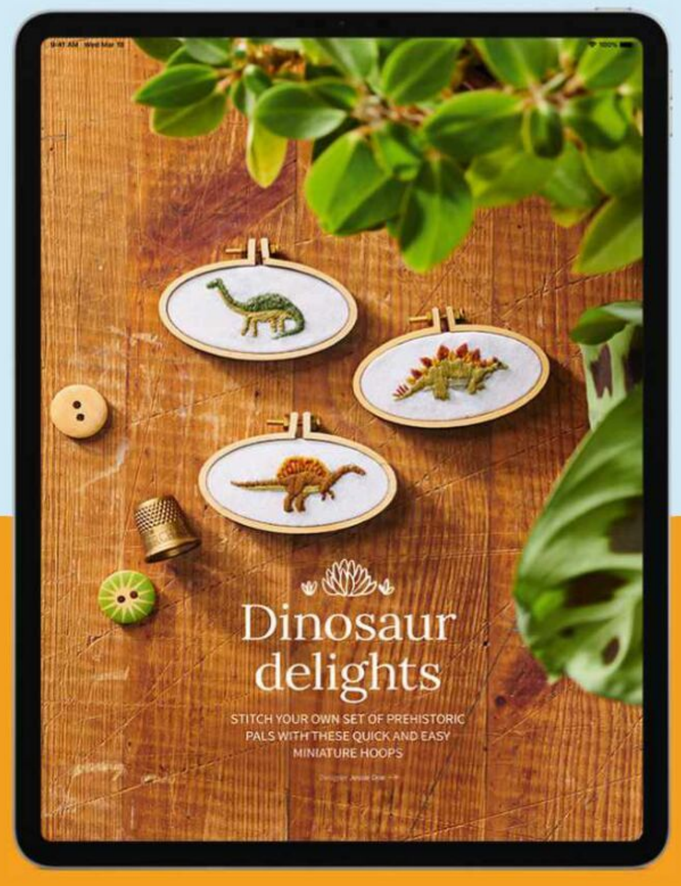

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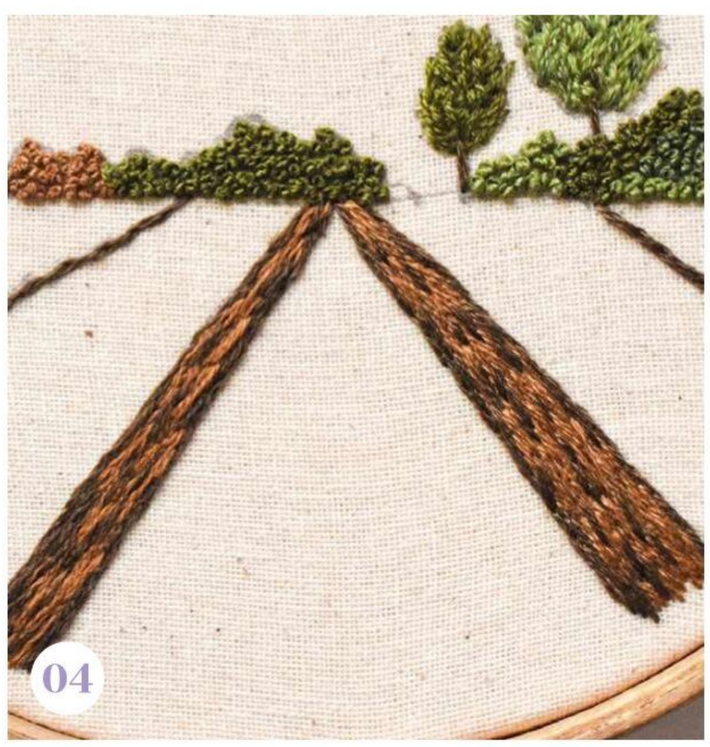
Escape to the country

LOSE YOURSELF IN THESE LUSCIOUS LAVENDER FIELDS AND LET YOURSELF RELAX WITH SOOTHING PAINTERLY STITCHES

Designed by **Cheila Sousa**



MATERIALS

- Calico fabric: 25x25cm, natural
- Stranded cotton: 1 skein each of baby blue, cornflower blue, deep blue, light blue, navy blue, sky blue, brown, caramel brown, deep green, fern green, light green, dark grey, graphite grey, light grey, orange, pink, coral pink, lavender purple, violet and yellow
- Embroidery hoop: 13cm diameter
- Felt: 12x12cm, white
- Basic embroidery kit

STITCHES USED

French Knot, Long and Short Stitch, Satin Stitch, Straight Stitch

NOTES

- Find the template on p74.

01 Transfer the design from the template onto the fabric using your preferred method. We used a heat-erasable pen for easy transfer, but since the markings will all be covered up with stitches you can use a pencil if preferred. Mount the design in a hoop, making sure the fabric is taut like a drum.

02 The bushes are all worked in French Knots using two strands of thread. Use deep green, fern green, light green and caramel brown in different sections, referring to the main photo for colour placement. Make sure to fill in all the spaces so that the colour of the calico fabric isn't showing.

03 Work the trunks of the trees using two strands of brown in vertical Long and Short Stitch, making sure that the trunks don't get too thick in width. Afterwards, work the foliage of the trees using two strands of each colour and placing overlapping Straight Stitches in random vertical and diagonal directions. Use light green for the two larger trees and fern green for the smaller tree to create a variety of tree types.

04 Stitch the main dirt paths in the lower section of the hoop using two strands of brown and caramel brown, working Long and Short Stitches that follow the direction of the path. Use the brown more heavily on the sides of the path to help create the effect of a shadow while also adding some stitches randomly in the middle of the path to create texture. To help the design look more organic, don't be afraid to overlap your stitches. Work the smaller dirt paths in a single line of Long and Short Stitch using two strands of brown.

05 To stitch the lavender fields, first work a sparse layer of vertical Straight Stitches using two strands of light green, adjusting the angle of each stitch. Work these stitches more densely around the outer edge of the design.

06 Add a layer of Straight Stitches using two strands of lavender purple, violet and pink. First, work a layer of random Straight Stitches using pink on each patch of flowers, then do the same thing with the violet shade. Finally, work a more abundant layer of lavender purple. You want this to be used last, on top of the previous layers, to make sure it's the most prominent colour.

07 For the base of the mountain, stitch a layer of Long and Short Stitch using two strands of navy blue, working from the base of the mountain towards the peak. Then, use two strands of deep blue and blend it with the previous stitches, overlapping when needed

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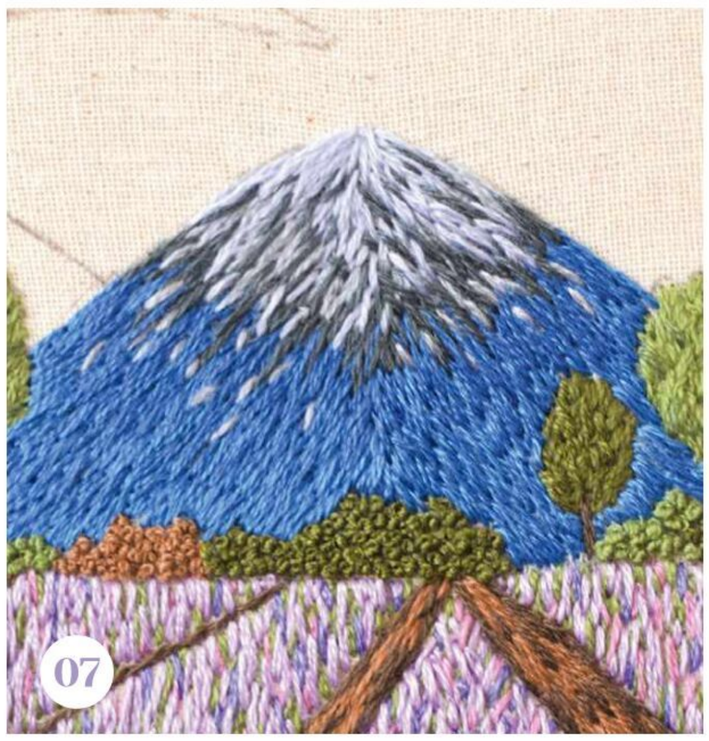
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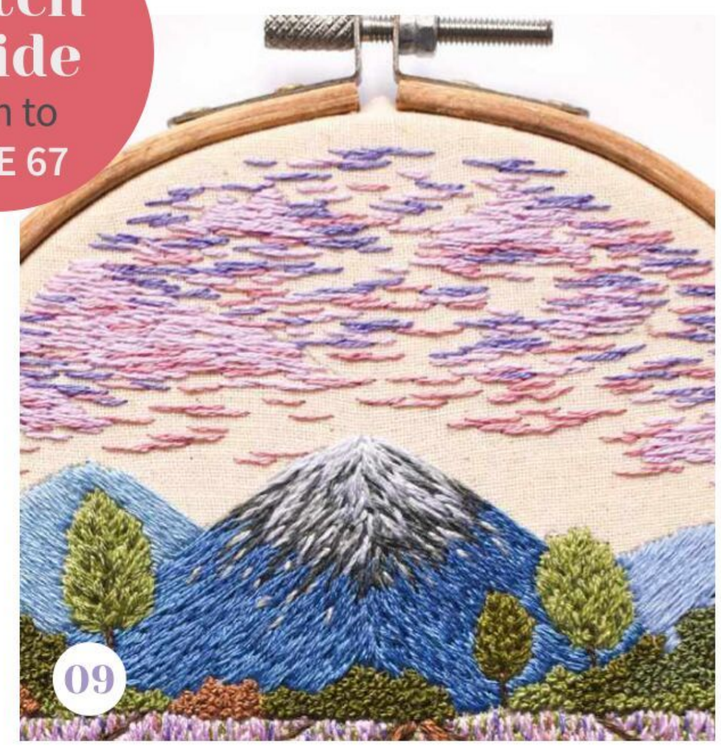
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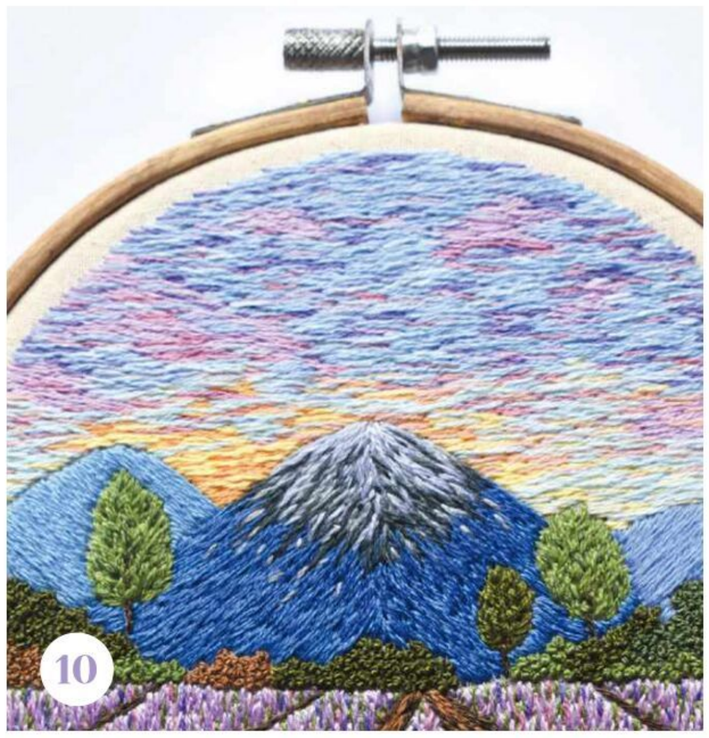
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11

12

TIPS AND TRICKS

- If needed, double the fabric in your hoop – this helps the fabric to stay tighter throughout your project. Keep adjusting the fabric and hoop screw if necessary while stitching to avoid any puckering and keep an even tension.
- Mixing up the direction of the stitches and randomising the stitch lengths throughout this design will help you to recreate a more painterly effect.

and working in an upwards motion. In the top third of the mountain, work in layers using dark grey, graphite grey and light grey. Blend each colour from darkest to lightest, moving upwards and adding lighter details randomly about halfway up the mountain.

08 To make the other two mountains, use two strands of light blue for the left mountain and two strands of cornflower blue for the right. Work in diagonal Satin Stitch, following the slope of both mountains.

09 For the sky, begin by working the clouds in horizontal Long and Short Stitch, using two strands of lavender purple. Then, continue to scatter horizontal Straight Stitches in violet and pink. We did this in a fairly random manner, as these colours will help to blend the purples with the blues that will be added in the next step.

10 Fill the remaining sky with Long and Short Stitch using two strands. Begin with yellow, working it in between the two mountains on the left side of your hoop and then start to spread out using the yellow mixed with a bit of orange. Then, use baby blue to fill the bottom part of the sky, slowly blending with the sky blue as you work upwards, creating a gradual transition between the two shades. Add a few coral pink stitches throughout all parts of the sky, making it look more cohesive.

11 After you've finished embroidering, erase any transfer markings using a hair dryer or iron. Then, fill in any gaps in the threads using the appropriate matching colours.

12 To finish, trim the excess fabric around the hoop, leaving about 4cm all around. Work running stitch all around the border of fabric and then pull to gather at the back. Finally, sew a circle of felt to the back of your embroidery using whipstitch.

CHEILA SOUSA

Cheila is a self-taught embroidery artist from Lisbon, Portugal. Inspired by nature, her main works tend to be hoops of dreamy landscapes. You can find more of her designs, tips and works for sale on her Etsy and Instagram pages.
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Dinosaur delights

STITCH YOUR OWN SET OF PREHISTORIC PALS WITH THESE QUICK AND EASY MINIATURE HOOPS

Designer **Jessie Doe** →

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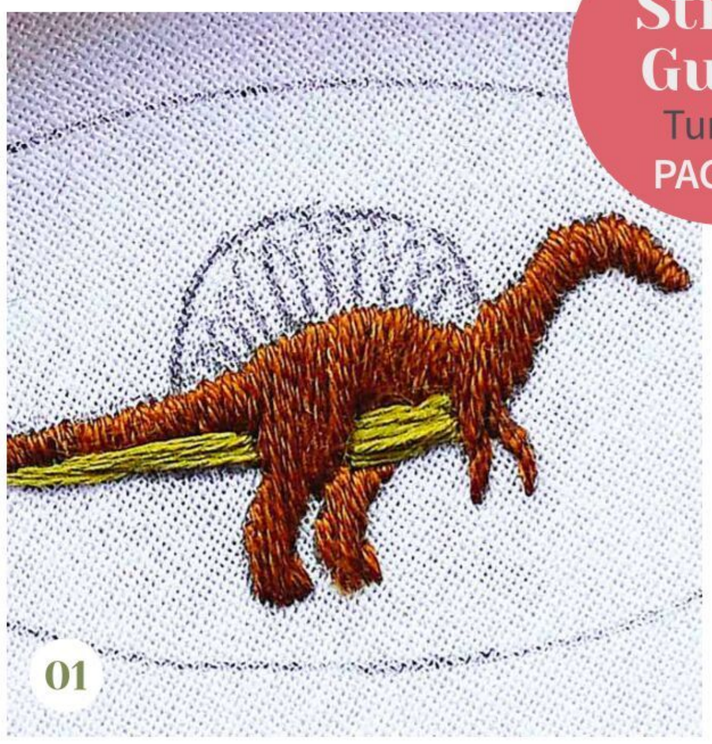
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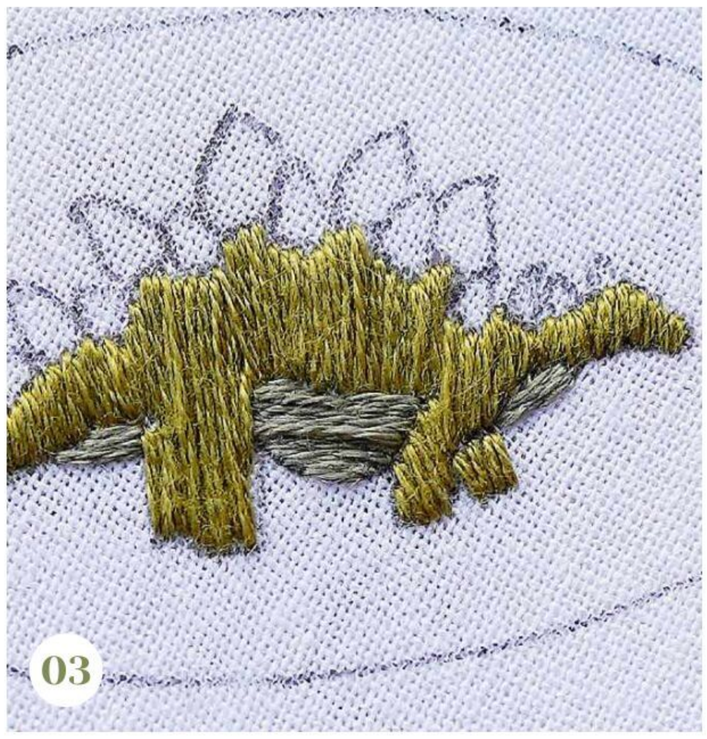
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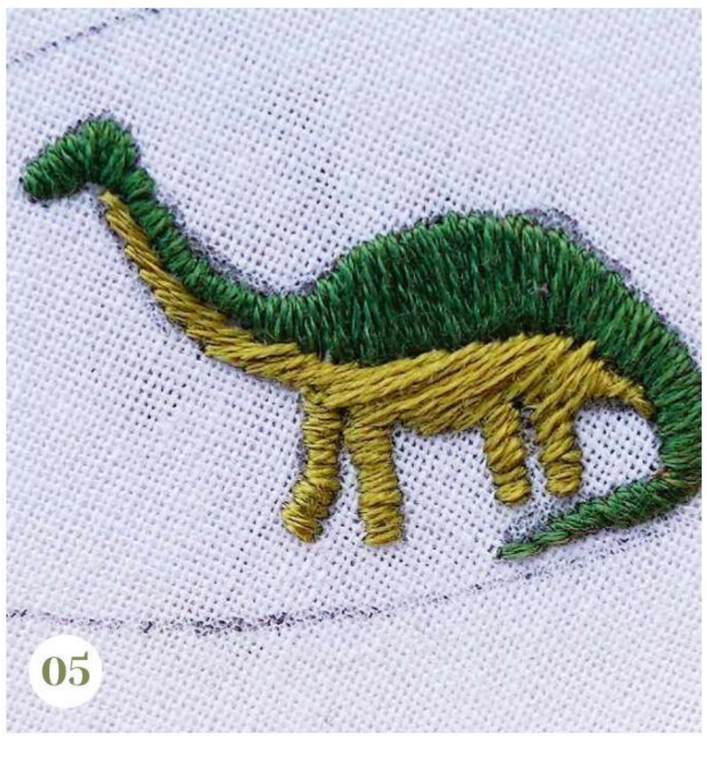
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06

MATERIALS

- Cotton fabric: 25x25cm, white
- Stranded cotton: 1 skein each of black, brown, dark green, light green, grey, orange and yellow
- Embroidery hoop: 13cm diameter
- Mini horizontal oval embroidery hoops: 6.2x3.4cm
- Strong craft glue
- Basic embroidery kit

STITCHES USED

French Knot, Lazy Daisy Stitch, Leaf Stitch, Satin Stitch, Straight Stitch

NOTES

- Find the templates on p72.
- Mini oval hoops available from **www.dandelyne.etsy.com**

01 Use one of the smaller oval discs and an erasable pen to mark out three ovals on your fabric, leaving a 2cm gap between each of them. Transfer one design from the templates into the centre of each oval using your preferred method. Once all three are transferred, mount the fabric into your 13cm hoop ready for stitching, making sure the surface is taut like a drum. Beginning with the spinosaurus, work the main body in vertical Satin Stitch using two strands of brown and the belly in horizontal Satin Stitch using two strands of light green.

02 Fill the crescent-shaped spine with Satin Stitch in two strands of yellow. Add Lazy Daisy Stitches on top in two strands of orange for the details. Finish with a small French Knot in two strands of grey for the eye.

03 Work the stegosaurus' main body in vertical Satin Stitch using two strands of light green. Then, work the belly in horizontal Satin Stitch using two strands of grey.

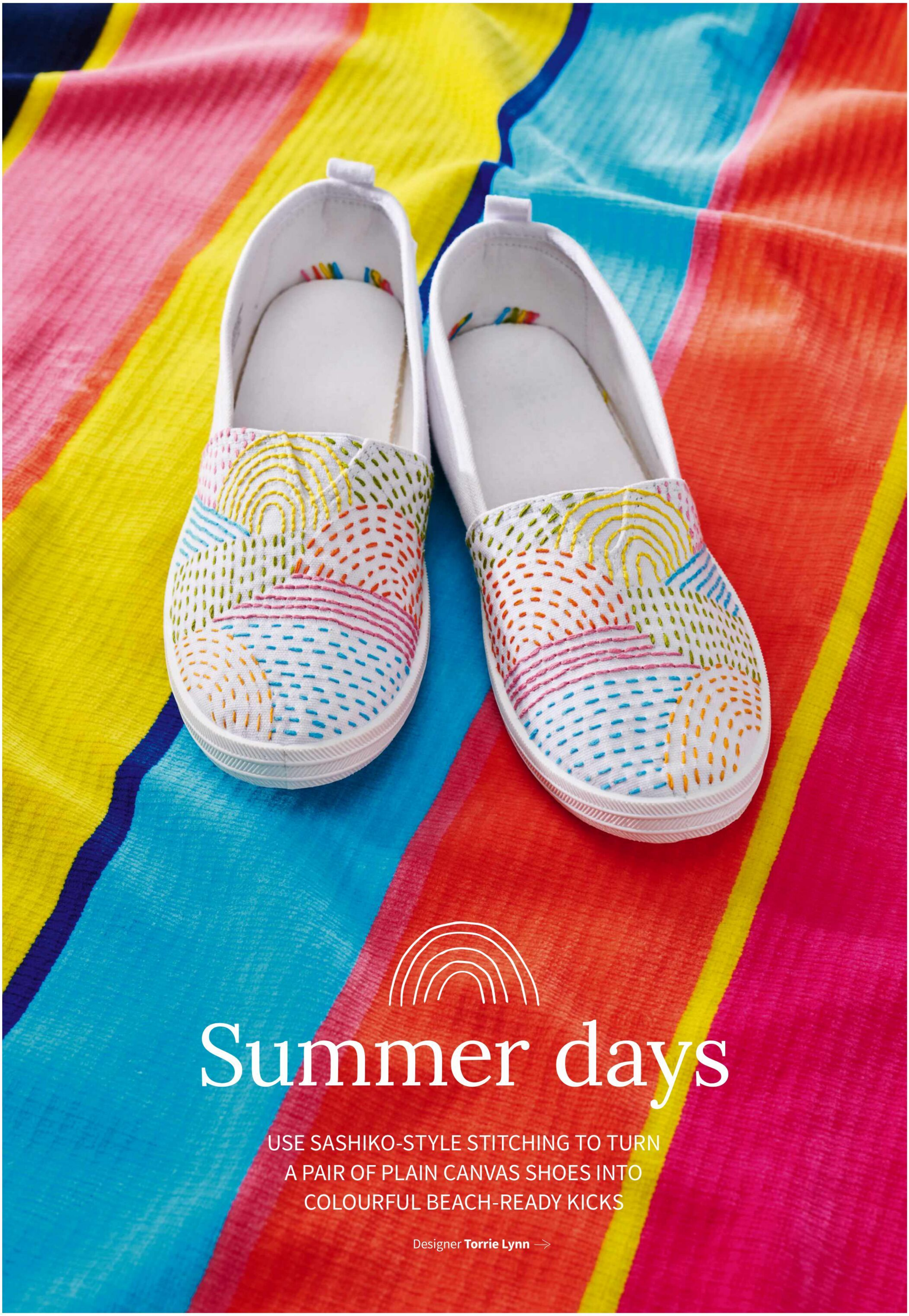
04 Create the back spikes using Leaf Stitch in two strands of thread, alternating between yellow and orange. Add four Straight Stitches in two strands of orange on the tail for the tail spikes. Finish with a small French Knot in two strands of black for the eye.

05 Stitch the upper body section of the brontosaurus with vertical Satin Stitch using two strands of dark green and the lower body in horizontal Satin Stitch using two strands of light green. Adjust the direction of your stitches to echo the shape of the design as you go – this will help to accentuate the curvature of the neck and tail.

06 Use two strands of grey to add French Knot details to the back of your brontosaurus and to add the eye as well. When you've finished stitching, mount your mini dinos in your miniature oval hoops following the packet instructions.

JESSIE DOE

Jessie is an embroidery artist and illustrator based in Bristol. She loves reading, lattes and listening to podcasts. When she's not embroidering, she can be found at the beach (come rain or shine) with a hot cup o' Joe and a good novel.
www.jessiedoedesigns.com



Summer days

USE SASHIKO-STYLE STITCHING TO TURN A PAIR OF PLAIN CANVAS SHOES INTO COLOURFUL BEACH-READY KICKS

Designer **Torrie Lynn** →

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01

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MATERIALS

- Canvas espadrilles: white
- Stranded cotton: 1 skein each of bright blue, avocado green, orange, light orange, pink and yellow
- Basic embroidery kit

STITCHES USED

Backstitch, Running Stitch

NOTES

- Find the templates on p76.

01 Transfer the designs from the templates onto your shoes using your preferred method. Remember to adjust the template sizes to fit your shoes. Use tracing paper on the toe template to flip the design and create a pair of shoes with a mirrored pattern.

02 To make stitching the shoes easier, don't pull your needle through to the back. Instead, work on top of the fabric. Do this by pushing your needle horizontally through the entry point of your next stitch while finishing the previous one. Try to keep the knots inside your shoe small to avoid bumps that might rub and irritate your feet. Because this project uses an even number of strands throughout, you can use the loop start method to avoid any bumps at all. Take half the strands required and cut them twice the length needed. Then, fold them in half, thread the ends through your needle, work a stitch and then slip your needle through the loop at the back. Starting at the toe of the shoe, use six strands of light orange to stitch the curved design using Running Stitch. Then, stitch the horizontal dashed lines using Running Stitch in six strands of bright blue.

03 Stitch the solid horizontal lines in six strands of pink using Backstitch. Then, work the adjacent vertical dashed lines in six strands of avocado green and Running Stitch.

04 Continue working your way up the shoe, using six strands of each colour for the design and working on top of the fabric. Work Running Stitch for the dashed lines and Backstitch for all the solid lines. Refer to the main image on p35 for colour placement.

05 Next, add the rainbow on the heel using Running Stitch in six strands of bright blue, avocado green, yellow, orange and pink.

06 Secure any loose threads and then stitch the other shoe using the same method, but mirroring the pattern.

TORRIE LYNN

Torrie is a self-taught artist and maker, with a passion for practical crafting. She's knitted, sewn, painted, hot-glued and drawn to create Fox + Hazel, a multi-craft website packed full of DIY tutorials and inspiration.
www.foxandhazel.com
@foxandhazel

Stitch Workshop

Split Stitch

HEATHER NUGENT

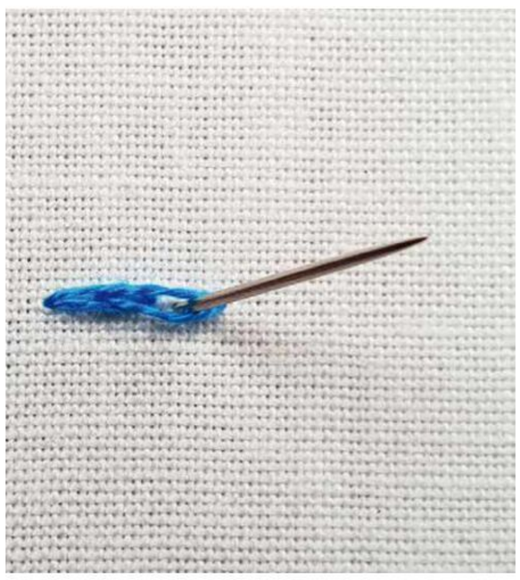
Heather is a designer and technical expert with over seven years of experience in craft publishing, and is our Technical Editor for *Love Embroidery*. She first started sewing with her mum when she was five years old and has been hooked on all things stitched ever since, creating new patterns, tutorials and guides each month. **@heathers.handmade.hub**

ADD VERSATILE SPLIT STITCH TO YOUR EMBROIDERY SKILLSET IN JUST FOUR EASY STEPS – A GREAT TOOL FOR OUTLINING DESIGNS AND FILLING AREAS WITH TEXTURE

Split Stitch, as the name suggests, involves splitting the thread of the previous stitch and creates a similar appearance to that of Chain Stitch. It's brilliant for beginners to learn as it's so simple and versatile – you can use it to outline a design or to fill an area with texture when you work it in dense rows. Similar to Backstitch, you work back on yourself to split the thread of the previous stitch with your needle. As this motion anchors the thread in place, the stitch is ideal for designs with tighter curves – much like the ocean banner over the page.

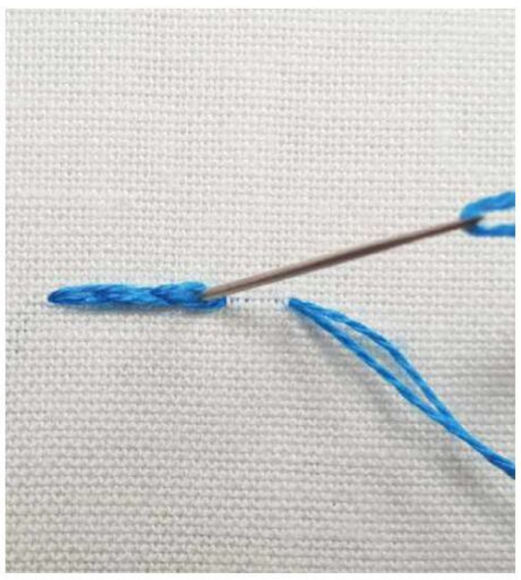
HOW TO WORK SPLIT STITCH

01 For Split Stitch in one strand, begin by working a single straight stitch. Bring the needle up through the centre of your first stitch, about halfway along, splitting the fibres evenly on either side of the needle. Take the needle down again, completing the next stitch. Continue stitching in the same manner, spacing the stitches at regular intervals to create a neat line of stitches.

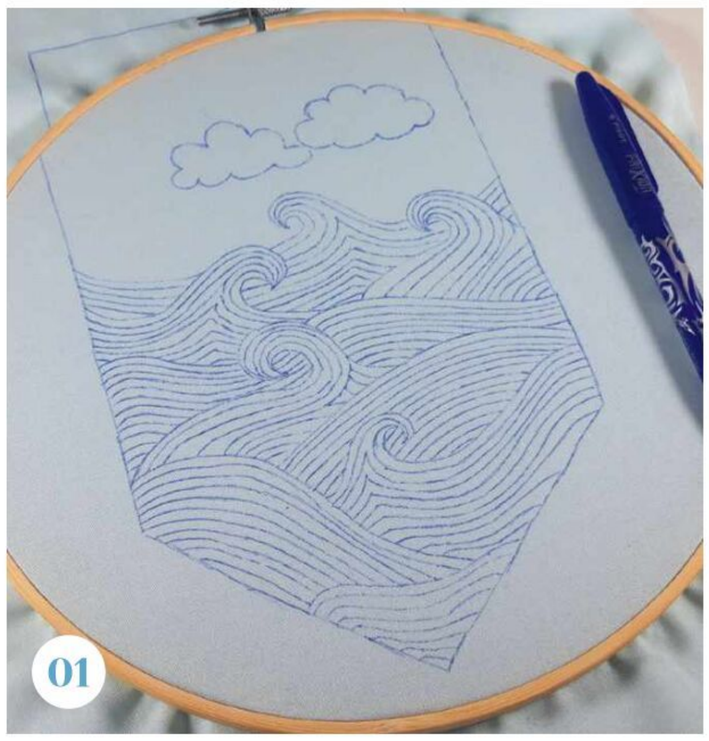


02 If working in multiple strands, use the same method as in step 1, but bring your needle up between the strands instead of through the fibres. For a neater finish, it's best to use an even amount of strands, as you will want an equal amount on each side. However, you can use an odd amount – split the central strand instead or have an uneven amount on one side.

03 Split Stitch can also be used as a filling stitch. For rounded shapes, first outline an area with a Split Stitch border. Then work in a spiral, starting from the outline and moving in towards the centre. For a more angular shape, work the outline and then fill with parallel rows of Split Stitch to create a solid block. You want the lines of stitches to be touching but not overlapping each other.



04 Split Backstitch is an alternative way to work Split Stitch that uses a similar method to Backstitch. Instead of bringing the needle up through the centre of the previous stitch, bring it up through the fabric where the end of the next stitch will sit. Then, take the needle back down through the centre of the previous stitch, splitting the fibres or strands as you do so.



MATERIALS

- Cotton fabric: 35x55cm, 16x25cm, light blue
- Stranded cotton: 1 skein each of bright blue, light blue, navy blue, teal and white
- Embroidery hoop: 25cm diameter
- Dowel rod: 15cm
- 3mm wide ribbon: 50cm, navy blue
- Sewing machine and light blue machine thread
- Basic embroidery kit

STITCHES USED

Split Stitch

NOTES

- Find the template on p75.

01 Transfer the design from the template onto the larger piece of fabric, including the template outline, using your preferred method. We used a heat-erasable pen and a lightbox to transfer the design. Mount the fabric into your hoop with the stitched area of the design positioned centrally.

02 Starting at the bottom of the design, fill the first section of waves using Split Stitch in two strands of navy blue. Keep your stitching fairly short and even to help create a really smooth curve in your lines of stitching.

03 Continue stitching each section of the waves in two strands of bright blue, light blue, navy blue and teal using Split Stitch. Either stitch at random or refer to the main image on the opposite page for colour placement. If you find your thread getting twisted as you stitch, try dropping the needle and letting it gently hang to allow the thread to unwind itself before continuing.

04 Next, work the clouds in Split Stitch using white. First, outline the clouds in two strands to create a crisp shape. Then, switch to four strands to fill the shapes in. Work from the outline towards the centre in a spiral of solid Split Stitch – refer to step 3 on the opposite page for a guide to help with this.

05 Once all your stitching is complete, cut out your embroidery with a 1cm seam allowance. Cut out a matching panel of fabric for backing. Pin the stitched panel to your backing fabric with right sides together. Stitch along your seam allowance to secure, leaving a 5cm gap along the top edge. Snip your corners, turn through the gap and press. Fold over your top edge by 4cm and stitch a line 2.5cm down from the fold to create a channel for your dowel rod.

06 Create five tassels using a blend of light blue, navy blue and teal. Begin by wrapping the threads around a 5cm rectangle of cardboard until you have achieved your desired thickness. Loop a short length of thread through the threads at the top end of the rectangle and tie together. Remove the thread from the cardboard, then wrap more thread around the bundle towards the top end and tie tightly. Use a needle to hide the ends in the tassel. Trim the loops at the bottom and use a fine-toothed comb to brush out the strands. Sew the tassels along the bottom of the hanging at regular intervals, sewing through the back panel only. To finish, insert a dowel rod into the channel along the top and tie ribbon to both ends to hang.

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Garden visitor

USE LONG AND SHORT STITCHES TO BRING THIS CHARMING CRITTER TO LIFE THROUGH THE ART OF THREAD PAINTING

Designer **Jessica Long** →

MATERIALS

- Cotton fabric: 25x25cm, white
- Stranded cotton: 1 skein each of black, brown, dark brown, light brown, pale brown, very dark brown, cream, bright green, orange, peach, hot pink, teal, white and yellow
- Embroidery hoop: 15cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Long and Short Stitch, Padded Satin Stitch, Satin Stitch, Split Stitch, Straight Stitch, Woven Wheel

NOTES

- Find the template on p76.

01 Transfer the design from the template onto the fabric using your preferred method. Mount the fabric into your hoop with the design positioned centrally. You want the fabric to be taut like the surface of a drum, but not overstretched. Begin by stitching the tops of the ears in Satin Stitch using two strands of light brown.

02 Next, fill the inner ears with Long and Short Stitch using one strand of thread. Start at the bottom centre of the inner ear using brown and transition to dark brown as you work outwards. This way of using Long and Short Stitch (where you overlap the stitches and switch between similar shades to create a gradual colour change) is sometimes referred to as thread painting and is ideal for creating super realistic fur.

03 Work the Straight Stitch spines using six strands of very dark brown. The spines follow a general direction away from the body but include some stitches of random direction. Note the stitch direction at the bottom, where the spines converge and point back toward the body. The spines can be a bit challenging because they do require a bit of improvising. Look at photos of real hedgehogs for inspiration. You may also want to drop down to fewer strands of thread for the spines, to make them look sharper. Or, just add a mix of different thicknesses for more variety. We used a full six strands of thread for the spines to create more contrast with the finer, single-stranded fur.

04 Fill in the gaps around the spines using Straight Stitch in six strands of cream. This will add a further contrast and texture.

05 Next, stitch the eyes and the nose using two strands of black. Outline the shapes of the eyes and nose in Backstitch first, then fill with Padded Satin Stitch. Using Padded Satin Stitch is great for adding dimension to a design, helping the chosen element to stand out from the stitches around it.

06 Now, stitch the centre of the face with Long and Short Stitch using one strand. Begin with peach near the nose and transition to light brown, then brown, and then dark brown. Work dark brown along the area at the base and side of the eyes. You want the colours to overlap one another in order to create a gradual fade between the shades to achieve a really natural finish.

07 Continue the fur on the face by transitioning through brown, then light brown, pale brown, cream and finally white,

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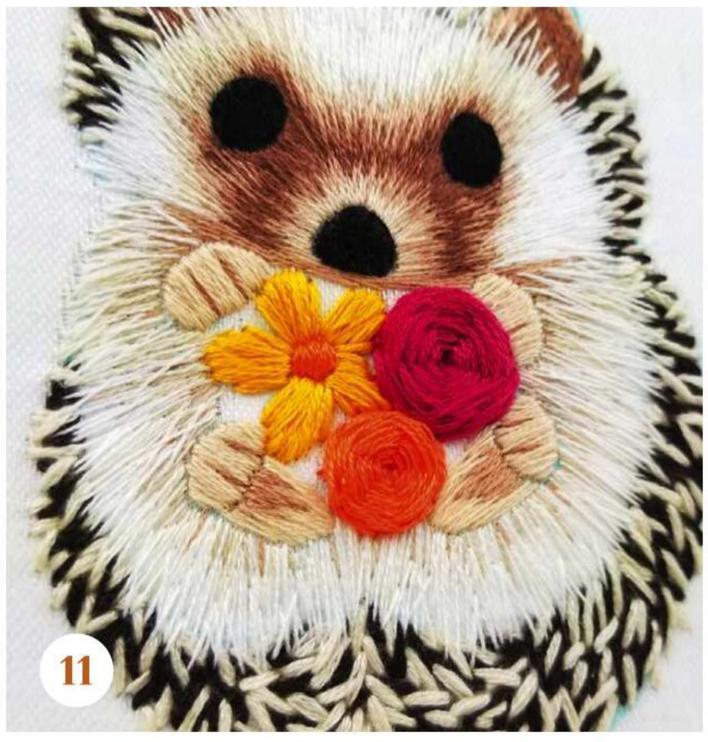
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TIPS & TRICKS

To create cute hedgehog jewellery using this design, simply reduce the size of the template and then crop the design to fit in a mini hoop or onto a bezel pendant.

Turn to p26 to subscribe and receive Jessica's new book!

moving through to the lighter colours at the sides and top of the face. The stitch direction is radial from the nose out towards the top and sides of the head. Be sure to add lots of white and some cream stitches overlapping the ears and spines. Refer to the main image on p41 for stitch direction, but feel free to add variation to create a more realistic fur effect.

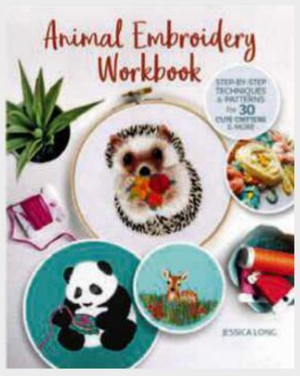
08 Next, stitch the toes of the paws with Padded Satin Stitch using two strands of peach, outlining them first with Backstitch. The bottoms of the feet are filled with Long and Short Stitch, transitioning from peach around the outer edge to light brown in the centre of the feet. Add Straight Stitches with one strand of brown to define the toes.

09 Stitch the belly fur by filling the body with Long and Short Stitch using one strand of thread. Start with cream near the paws, transitioning to white and overlapping the spines. Add some shading in light brown and pale brown under the chin to help the head stand out. Work your stitches out from the centre of the hedgehog's body towards the edges, but add in some slight variation in your stitch direction to keep that natural effect.

10 Moving onto the roses, stitch them as Woven Wheels using six strands of hot pink for the larger flower and six strands of orange for the smaller one.

11 Use six strands to work the daisy in Satin Stitch, filling the centre with orange and the petals with yellow. Stitch each individual petal starting from where it meets the flower centre and working out towards the tip.

12 Fill in the leaves with Satin Stitch using three strands of bright green and teal. Finish with a few Split Stitch whiskers using one strand of white. Add a small diagonal line in Split Stitch using one strand of white to create highlights on the eyes. Try swapping the bouquet for a mushroom or a heart with a special name stitched on it – or maybe just try different colours for the flowers, using your stash. When you're done stitching, finish the hoop using your preferred method.



This project is from *Animal Embroidery Workbook* by Jessica Long (£14.99), from Fox Chapel Publishing. **www.foxchapelpublishing.co.uk**

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Tropical vibes

DON'T HEAD TO THE BEACH WITHOUT THIS TRENDY SUNGLASSES CASE TUCKED IN YOUR BAG – IT'S FUN TO STITCH AND EASY TO SEW

Designer **Anna Alicia** →

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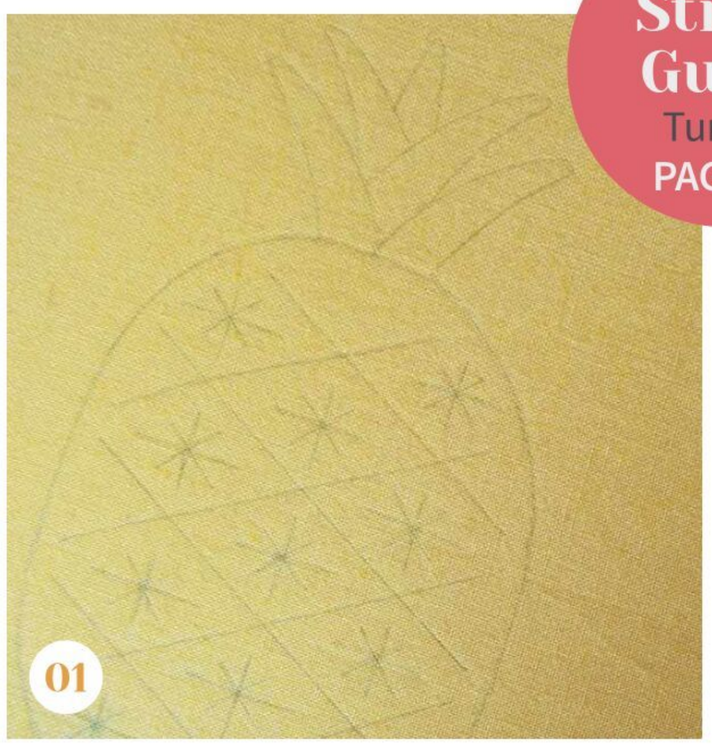
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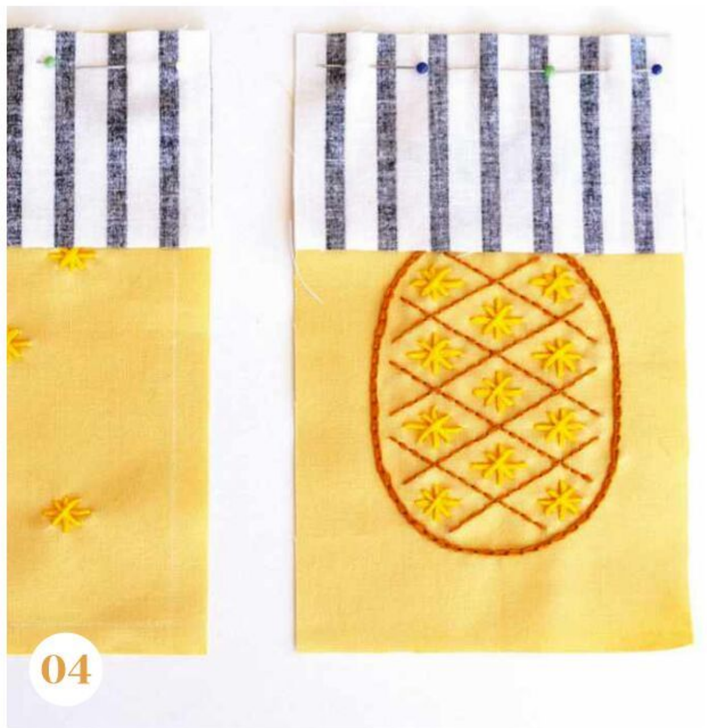
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MATERIALS

- Cotton fabric: 25x25cm, pale yellow x2
- Cotton fabric: 6x11cm, striped x2, 21x11cm, striped x2
- Lightweight wadding: 21x11cm x2
- Stranded cotton: 1 skein each of green, rust orange and yellow
- Embroidery hoop: 18cm diameter
- Press studs
- Sewing machine (optional)
- Basic embroidery kit

STITCHES USED

Backstitch, Chain Stitch, Straight Stitch

NOTES

- Find the template on p73.
- RS = right side(s).
- We used KAM Snaps and application pliers instead of sew-on or stick-on press studs.

01 Transfer the design from the template onto the centre of one piece of yellow fabric using your preferred method. Mount the fabric in a hoop. For the back of the case, use tailor's chalk to draw a 15x9cm rectangle onto the other piece of yellow fabric and draw five stars at least 1.5cm in from the edges.

02 Using three strands of rust orange, stitch the main outline of the pineapple in Chain Stitch and the criss-cross pattern in Backstitch. For the leaves, stitch the outlines using Chain Stitch in three strands of green and the detail lines using Backstitch in two strands of green. Finally, add the star shapes in six strands of yellow using overlapping Straight Stitches on both the front pineapple design and the back rectangle piece.

03 Measure and mark a 17x11cm rectangle around your pineapple design, making sure the design is central, then cut it out. Cut out the back panel with a 1cm border.

04 Pin the smaller striped fabric rectangles to the top edge of each stitched panel, RS facing each other, and sew together with a 1cm seam. Open out and press. Pin a wadding piece to the back of each panel, then sew with a zigzag stitch all the way around the edges to hold them together.

05 Place your outer and lining panels together with RS facing. Sew a 1cm seam along the top edge. Unfold and press. Now, pin the front and back panels together, with RS facing, so the matching ends of the panels are lined up. Sew with a 1cm seam allowance, leaving a 6cm gap for turning. Trim the seams and snip the corners, then turn through.

06 Sew up the gap then tuck the lining in. Topstitch around the open edge, about 2-3mm in. Finally, mark a point 1.5cm down from the top edge and equidistant from the sides, then add your press studs to the front and back of your case.

ANNA ALICIA

Anna is based in London with her artist husband, their little boy, a multitude of books and houseplants. She loves experimenting with a range of craft techniques, working out how things are made, and the challenge of designing new projects!
@aalicialondon

Free thinking

LEARN HOW TO MAKE FLUFFY DANDELIONS USING TURKEY STITCH AND ADD ENCOURAGING WALL ART TO YOUR HOME DÉCOR

Designer **Louise Smith** →

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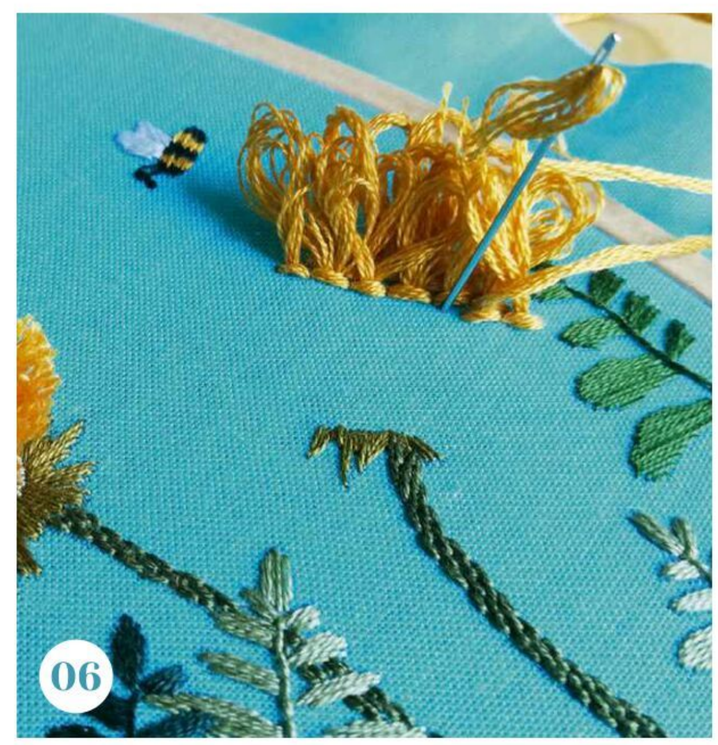
06

MATERIALS

- Cotton fabric: 20x30cm, bright blue
- Stranded cotton: 1 skein each of black, green, dark green, grass green, light green, light grass green, moss green, white and yellow
- Oval embroidery hoop: 13x21cm
- Basic embroidery kit

STITCHES USED

Brick Stitch, Chain Stitch, French Knot, Satin Stitch, Stem Stitch, Straight Stitch, Turkey Stitch

NOTES

- Find the template on p77.
- We used Robert Kaufman Kona Cotton Fabric in Capri from **www.cloudcraft.co.uk**

01 Transfer the design from the template onto the fabric using your preferred method. We used a heat-erasable pen to trace the design over a window so that the template markings could be removed later on. We left off the template line for the flower heads and stitched them freehand, but you can transfer them if you prefer. Mount the fabric into your hoop, ensuring the surface is taut.

02 Sew each of the fern leaves using Satin Stitch in one strand of green, dark green or light green, angling your stitches so that they follow the shape of each leaf. Then, add the stems to each fern using Stem Stitch in one strand of matching green.

03 Next, fill in the words 'grow positive' using Chain Stitch in three strands of black. Start with the 'G' and make your stitches quite small so you can follow the curve of each letter smoothly. Add the word 'thoughts' using Stem Stitch in one strand of black. Again, make your stitches quite small so that you can follow the curve of the letters. Try to work in continuous lines, then go back and add details like the line of the 't'.

04 Now, fill in the bees' bodies. Start by working stripes of Satin Stitch in one strand of black and yellow, angling the stitches to follow the shape of the body. Then, add Straight Stitches in one strand of black at the front to make antennae and top them with French Knots using one strand of black and one twist. Finally, add the wings using Satin Stitch in one strand of white

05 Moving onto the dandelions, work the stems in Brick Stitch using two strands of moss green and the sepals in Satin Stitch using either light grass green or grass green.

06 To add the flower heads, work rows of Turkey Stitches using six strands of yellow – start at the top of each flower to make seeing your stitches easier.

LOUISE SMITH

Lou is a writer and maker based in Bristol, where she lives with her soon-to-be husband Rory, two ball pythons she refers to as "silly sausages" and (possibly) too many plants. If she's not working on your next issue of *Love Embroidery*, then she's crafting or snacking. **@louise.elizabeth.smith**

On the move

GET SET FOR PLAYGROUND ADVENTURES WITH THIS QUICK-TO-STITCH SUN HAT, FEATURING A FUN YELLOW DIGGER MOTIF

Designer **Clare Albans** →

Stitch Guide
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MATERIALS

- Child's bucket hat: blue
- Stranded cotton: 1 skein each of black, light blue, gold, orange and yellow
- Adhesive soluble stabiliser
- Basic embroidery kit

STITCHES USED

Backstitch, Satin Stitch

NOTES

- Find the template on p77.

01 Transfer the design from the template onto the stabiliser using a fine pen. Enlarge or shrink the design to fit your chosen hat. Trim the excess around the edges, leaving a 2cm border to help it stick to the hat. Peel off the backing paper and attach to the hat. Avoid placing it over any seams as the extra layers will be harder to stitch through.

02 Start by stitching the digger's arms using small, vertical Satin Stitch in three strands of orange. Follow the direction of both the front and back arms. Leave gaps between each stitch and then fill in the missing sections. Keeping the stitches parallel will help to achieve a really smooth, even finish. Next, stitch the main body of the digger with three strands of gold, using horizontal Satin Stitch. Pay attention to the direction of your stitches on each section of the digger, as they add an extra dimension to the design.

03 Add the window details in Satin Stitch using three strands of light blue. Once complete, use three strands of yellow to work long Satin Stitch around the windows. Continue with Satin Stitch to add the roof in three strands of gold and the front scoop in three strands of orange, leaving the smaller details on the back scoop unstitched for now.

04 Using two strands of black, stitch the outline of the whole digger in Backstitch. Once complete, fill in the finer details on the scoop at the back of the digger with Satin Stitch in three strands of orange.

05 Next, stitch the centre of the wheels in Satin Stitch using three strands of black. Then, fill in the outer section of each wheel with rows of Backstitch in three strands of black, starting around the outside edge and then working in a spiral towards the centre.

06 Fill a bowl with lukewarm water and carefully wash off the stabiliser. Allow the hat to dry completely before ironing around (but not over) the design.

CLARE ALBANS

Clare is a maker, blogger and author based in Newcastle upon Tyne. She creates colourful, fun embroidery kits, teaches hand embroidery workshops and runs a small online haberdashery shop, too.
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Jet setter
GET READY FOR YOUR NEXT BIG ADVENTURE
WITH THIS EASY-SEW PASSPORT COVER,
WORKED ENTIRELY IN BACKSTITCH
Designer Alysha Dahlgren

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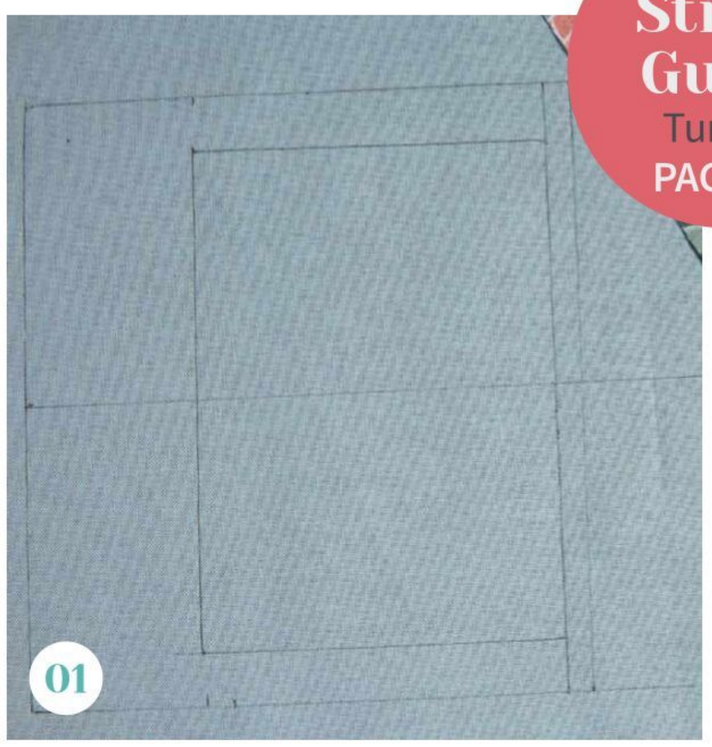
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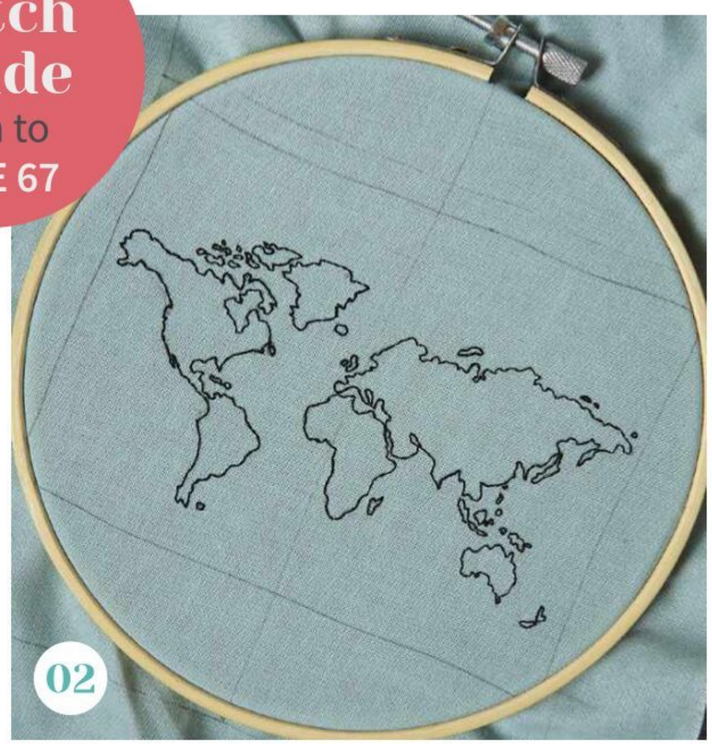
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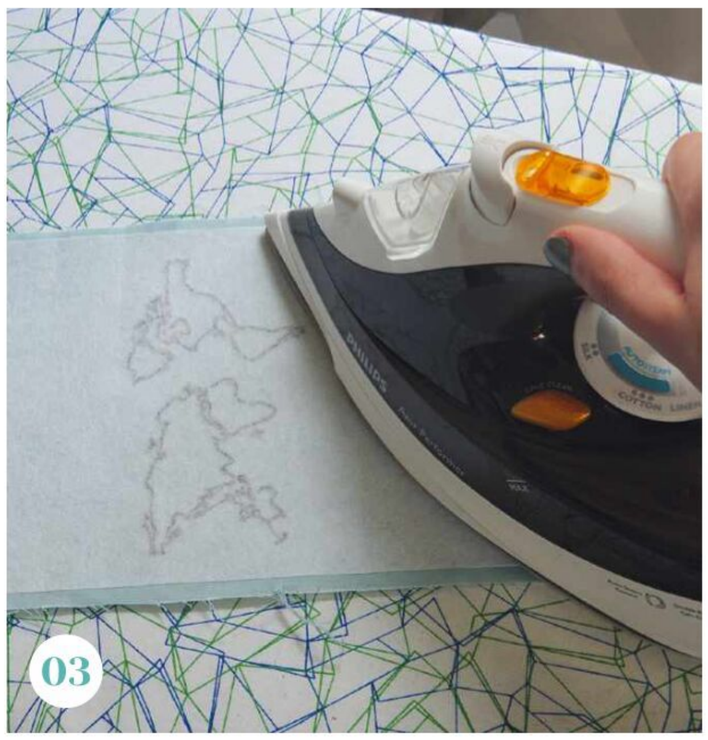
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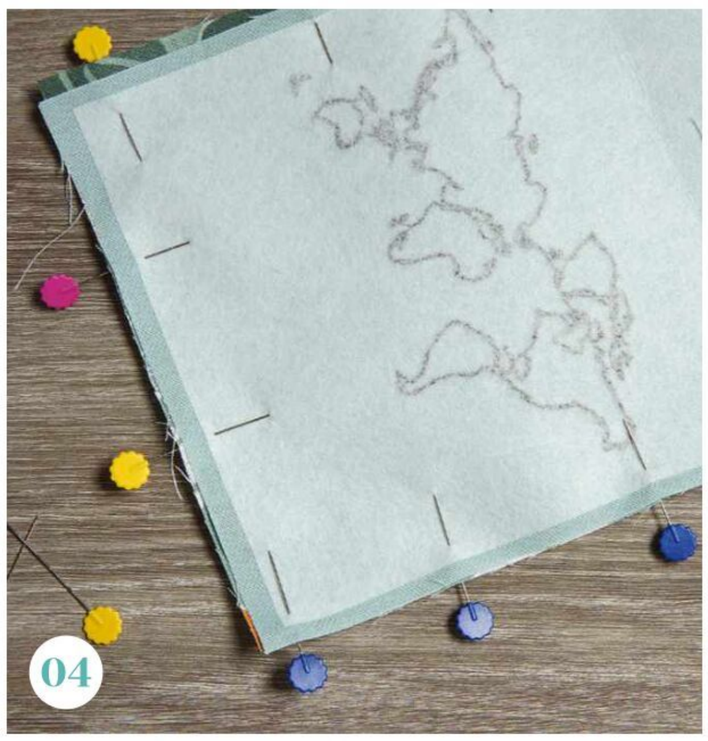
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MATERIALS

- Cotton fabric: 34x21cm, light teal
- Cotton lining fabric: 28x15.5cm, patterned
- Medium-weight iron-on interfacing: 27x14.5cm
- Stranded cotton: 1 skein of black
- Embroidery hoop: 15cm diameter
- Standard sewing machine and machine thread
- Basic embroidery kit

STITCHES USED

Backstitch

NOTES

- Find the template on p78.
- RS = right side(s).

01 On your light teal fabric, draw a 28x15.5cm rectangle in the centre. Use an erasable pen to draw a guide box on the front of your fabric – this is to ensure the design is centred on the front. Start by marking the centre spine. Do this by lining your ruler up at one short end of the rectangle and then mark the 14cm point top and bottom on the long sides and draw a line to connect them. Next, draw a line parallel on the right side of the spine, 5mm away from it. Place the edge of your passport on that line, make sure it's centred nicely, then draw around it to create a box on your fabric.

02 Next, transfer the design from the template into the box using your preferred method. Mount the design into your hoop, ensuring it's taut like the surface of a drum. Then, work the outline of the map in Backstitch using one strand of black.

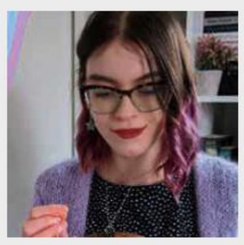
03 Trim your light teal fabric using the main 28x15.5cm outline and press to get rid of any creases. Then, apply the interfacing centrally to the reverse of your stitching.

04 Pin together the light teal and lining fabrics with RS together. Sew together leaving a 5mm seam allowance, making sure to leave a 5cm opening at the top. Snip excess fabric from the corners, turn through and press. On the gap, tuck the open edges under and pin in place.

05 Topstitch around the perimeter, leaving a 5mm border. You can use a matching or contrasting thread for this.

06 Lastly, with the inside facing you, fold the short side edges in by 3cm and pin in place. Secure the folds by stitching along the top and bottom edges on both ends of the cover. Fold it in half, press and insert your passport. As you travel, fill each country with Satin Stitch in your chosen colour or by marking the spot with a French Knot.

ALYSHA DAHLGREN



Alysha is the face behind A Wildflower Sews, an embroidery shop inspired by pastel tones, florals and mental health positivity. Usually, you'll find her with a cup of herbal tea in one hand and a hoop in the other.
www.awildflowersews.co.uk
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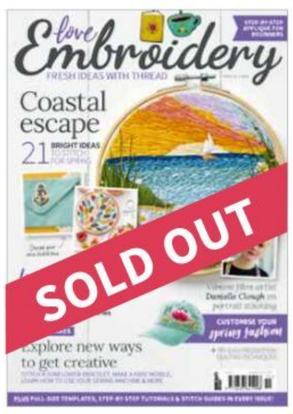

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New adventures

LET LITTLE ONES KNOW THAT THE SKY'S THE LIMIT WHEN IT COMES TO THEIR AMBITIONS WITH THIS GORGEOUS MACHINE STITCH HOOP

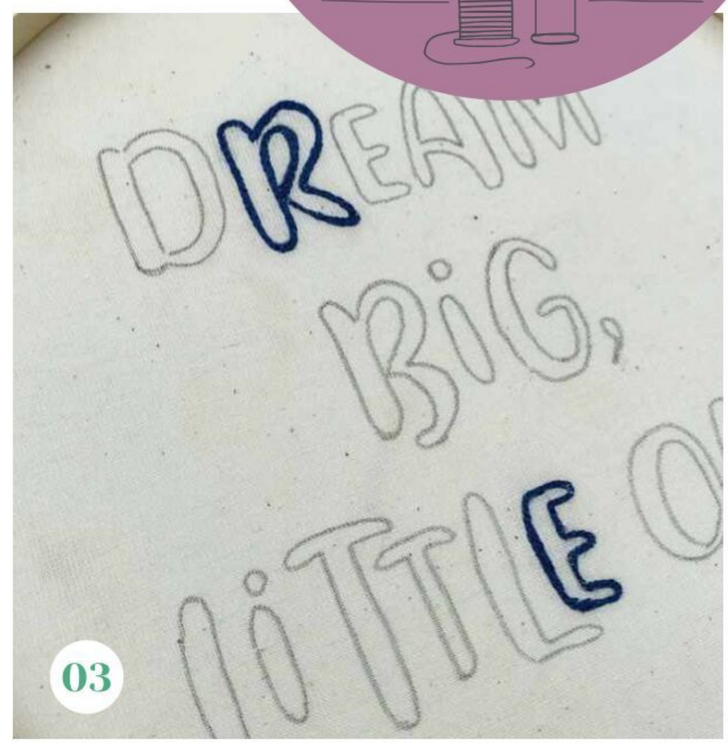
Designer **Sarah of Leo & Wilf**

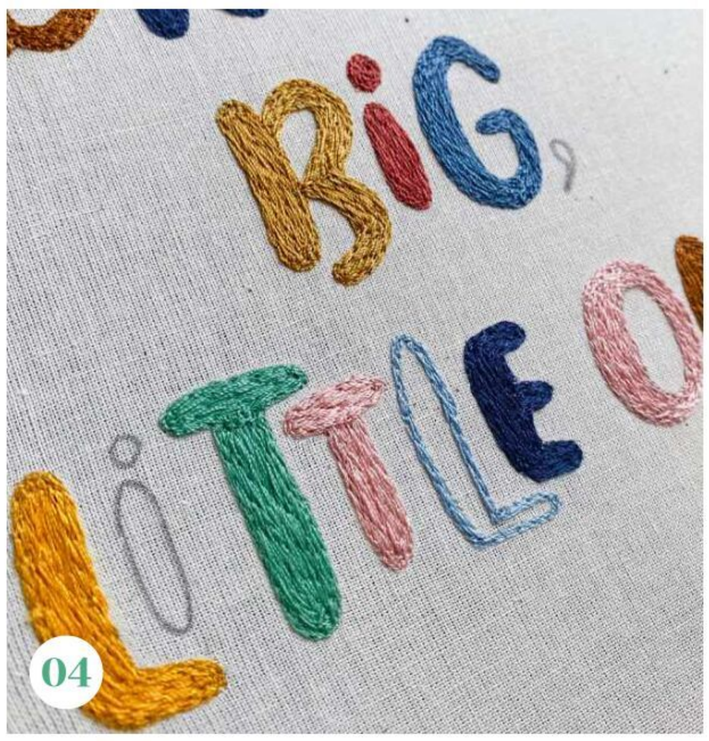
GETTING STARTED

Prepare your sewing machine by attaching a freemotion embroidery or darning foot. Next, drop the feed dogs – the mechanism that grips and pulls fabric through your sewing machine. Your sewing machine manual should tell you how to do this. Next, mount your fabric into a hoop. Do this in reverse to the normal way, with the inner hoop uppermost. Make sure the fabric is really tight in the hoop – this stops the threads from warping and makes the whole process easier. Start with test fabric to make sure the tension is correct and the bottom thread doesn't show through. Remember the stitch length is determined by the speed at which you stitch – the faster you go, the shorter your stitches will be. When machine embroidering, try to work in one continuous line. If you do need to stop, make sure you lower the foot so you don't have jumps in your stitching.

SARAH OF LEO & WILF

Leo & Wilf began in 2019, during night feeds with Sarah's three-month-old IVF baby. Making the first hoop for her son's nursery inspired Sarah to offer her designs out for other families to enjoy.
www.leoandwilf.co.uk





MATERIALS

- Calico fabric: 30x30cm, natural
- Coats Moon machine thread: 1 spool each of blue, dark blue, light blue, very dark blue, gold, dark gold, green, pink, rust and yellow
- Embroidery hoop: 20cm diameter
- Sewing machine with a freemotion or darning foot
- Wool felt: 22x22cm, cream
- Basic embroidery kit

STITCHES USED

Machine Straight Stitch

NOTES

- Find the template on p78.

01 Begin setting up your sewing machine by attaching your freemotion or darning foot, and then dropping the feed dogs – look at your sewing machine's instructions if you are unsure of how to do this. Next, wind a bobbin with your first colour of thread. If you have multiple bobbins you can prepare a few in advance. If not, you'll need to unwind the thread each time to change to a fresh colour. Thread your machine ready to begin stitching.

02 Transfer the design from the template onto your calico fabric using your preferred method. We used an erasable pen and a lightbox. Mount the fabric in the 20cm hoop backwards, so that the fabric sits directly on the sewing machine table. Make sure the fabric is taut like a drum.

03 Start your sewing by outlining the first letter using Machine Straight Stitch on a medium speed setting, going over this a few times until you get your desired shape. We recommend you start on a slower speed, then gradually speed up as you get more confident.

04 Once your outline is finished, start filling the letter with Machine Straight Stitch, using a slow backwards and forwards movement on the machine. You want to fill the letter completely so that no fabric is showing through and work in a direction that echos the shape of the letter. Repeat the process used in steps 3 and 4 to work each letter, switching colours as you go. You can either select your colours at random or refer to the main image on the opposite page for colour placement. Alternatively, if you would prefer to hand embroider this project, then outline the letters in Backstitch and fill them with Split Stitch using two strands.

05 Remove the fabric from your hoop. Back with your panel of wool felt and insert back into the hoop, but with the outer hoop on the front this time. Make sure the design is central and then tighten the hoop, pulling the fabric taut and paying attention to any puckering that occurs. Adjust the tension accordingly until you're happy with the look.

06 Trim the wool felt so it's flush to the hoop. Then, cut the calico fabric so it's 5cm bigger than the outer hoop. Work running stitch around the edge of the fabric and pull tightly to gather it at the back. This design is really easy to customise to work for a specific child's bedroom – simply switch out the thread to match with the colour scheme. Or, you can make it in the favourite colour of the little one you are stitching for.

Pretty in pink

CREATE CUSTOMISED LACE ACCESSORIES TO MATCH ANY OUTFIT USING YOUR BROTHER EMBROIDERY MACHINE

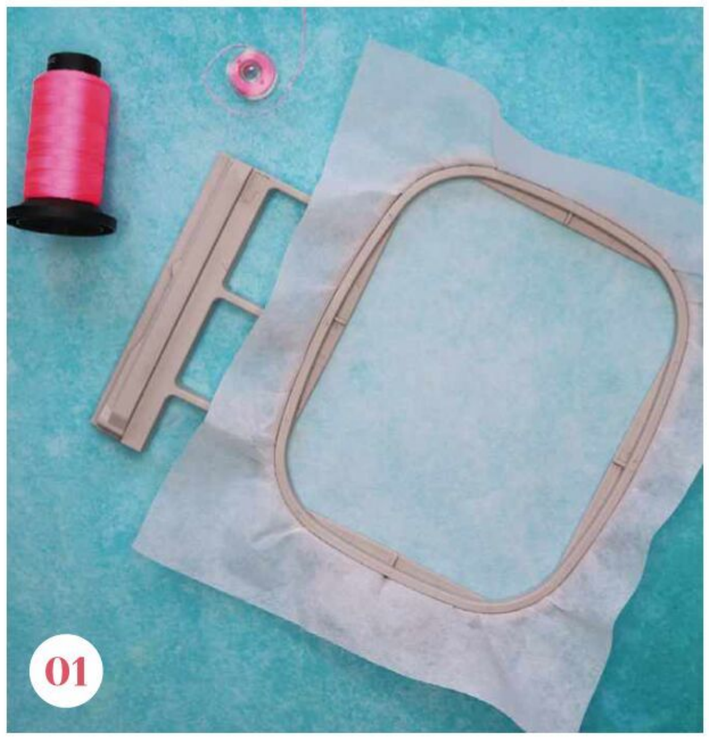
Designer **Sophie Tarrant**

GETTING STARTED

Machine embroidery isn't just for patches and jacket backs – it can be used to make all kinds of clever creations, including delicate lace. By combining a water-soluble base with a combination of open yet intricate designs, you can quickly and easily make your own beautiful lacework motifs. The lacework can be stitched directly onto accessories or apparel, or turned into pieces of art all by themselves – just as we've done here with this fun set of teardrop-shaped earrings. All you need is the stabiliser, some hot pink machine embroidery thread and a couple of jewellery findings. Then, fire up your Brother embroidery machine – which these design files were made for – and start creating your own one-of-a-kind jewellery. Just make sure your bobbin is properly loaded with matching thread before you get going as you'll be able to see both threads.

SOPHIE TARRANT

Craft writer and designer Sophie loves to make – from embroidery to woodwork, she's tried it all! She's inspired by pop culture, film and literature and loves to create fun and quirky pieces.
www.seesophiestitch.com



MATERIALS

- Water-soluble stabilser: 20x20cm x2
- Machine embroidery thread: hot pink
- Brother embroidery machine and a compatible embroidery frame: at least 10x10cm
- Earring findings
- Basic embroidery kit

STITCHES USED

Machine Cross Hatch, Machine Radial Stitch, Machine Satin Stitch

NOTES

Download the Brother embroidery machine file from **www.gathered.how/machine-patterns**

01 Prepare your hoop and embroidery machine for stitching. First, wind a bobbin with the same hot pink thread you'll be using to work your design and load it into your machine – as this is a lace project, the thread will be visible on both sides, so it needs to match perfectly. Next, mount the stabiliser into your machine hoop, ensuring it is held taut but not overly stretched.

02 Download the embroidery design (see Notes for the link) and use a USB stick to upload it to your machine's design space. Thread your machine with hot pink thread and set it going. First, it'll work the Cross Hatch design that forms the basis of the lace – this builds the framework of the design and ensures it holds together well once finished.

03 Once the basic Cross Hatching has finished, the machine will work the decorative designs of the lace in Satin Stitch and Radial Stitch, followed by the outer edging in Satin Stitch. You may notice that as the needle works its way around the design, the machine leaves small carries of thread between each part of the motif – you can either pause the machine and use embroidery scissors to trim these as you go, or leave them until the end and then snip them all off.

04 Once the first earring is complete, remove your hoop from the machine and take the stabiliser out. Trim around the edge of the design, leaving a 1cm border all around, then place this piece to one side. Mount a new 20cm square of water-soluble stabiliser in the hoop, and use the mirror function on your machine to flip the design. Work as before to create the second earring.

05 With both earrings embroidered, it's time to remove the stabiliser. Fill a small bowl with warm water and submerge each earring into it to soften the stabiliser. Then, run it under a warm tap to remove it completely. Once all remnants of the stabiliser are gone, lay both earrings flat to dry.

06 Finish off the earrings by stitching a metal finding to the top of each one using a needle and a length of the same hot pink thread you used to create the designs. Trim away any thread carries that might have been left behind, taking care not to cut into the actual embroidery. This design will work well in any colour, so it can be customised to a shade of your choice. Once you've made one pair, you can easily make several more in different or matching hues and give them as special gifts to your friends and family.

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Fiesta fun

COMBINE BEADING WITH APPLIQUÉ TO ADD THIS COLOURFUL CACTUS TO YOUR PLANT COLLECTION – NO WATERING REQUIRED!

Designer **Chloe Redfern** →

Stitch Guide
Turn to PAGE 67

MATERIALS

- Wool blend felt: 15x15cm, cream and turquoise; 10x10cm, blue, green and dark green
- Wool blend felt scraps: pink, red and yellow
- Stranded cotton: 1 skein each of red and yellow
- Machine thread: blue, cream, green, pink, red, turquoise and yellow
- Invisible thread (for attaching beads)
- Size 10/11 seed beads: blue x7, gold x40, pink x63, red x7, yellow x7
- Toy stuffing
- 3mm wide ribbon: 20cm, blue
- Fabric glue
- Basic embroidery kit

STITCHES USED

Straight Stitch

NOTES

- Find the templates on p74.
- Wool blend felt from **www.billowfabrics.co.uk**

01 Use the templates to cut out the felt of the cactus body in green, the arms of the cactus in dark green, three flowers in pink, and the pot in blue. Arrange them on the cream felt using a dab of glue to hold them in place and allow to dry. Sew the felt into position with whipstitch using one strand of machine thread in a matching shade.

02 Next, cut the felt leaf shapes: four red, two blue, two turquoise and four yellow. Trim down a few to vary the leaf sizes. Then, cut three strips of felt to decorate the pot – one each of red, turquoise and yellow. Place these on the cactus as shown. Sew in place with whipstitch using one strand of machine thread in a matching shade.

03 Work the leaf detailing in Straight Stitch using one strand of cotton thread. Use red on the turquoise and yellow leaves, and yellow on the red and blue leaves.

04 Attach the gold, red, blue and yellow beads using invisible thread, referring to the main image on p59 for colour placement. For the rows of pink beads on the flowers, simply bring your needle up where you would like your row of beads to start, thread seven beads onto the thread, then take the needle back down at the end of the row and secure.

05 Trim around the edge of your cactus, leaving a 2mm border of cream felt showing around the edge. Place the cactus on top of the turquoise felt panel.

06 Fold your ribbon in half to create a loop and sandwich the cut ends between the top of the cactus and the turquoise felt. Use the cream machine thread to whipstitch the cactus into position, being sure to catch the ribbon with your stitches to secure it in place. Leave a 3cm gap and then lightly stuff. Continue whipstitching to close the gap and trim away the turquoise felt, leaving a 2mm border around the cactus.

CHLOE REDFERN

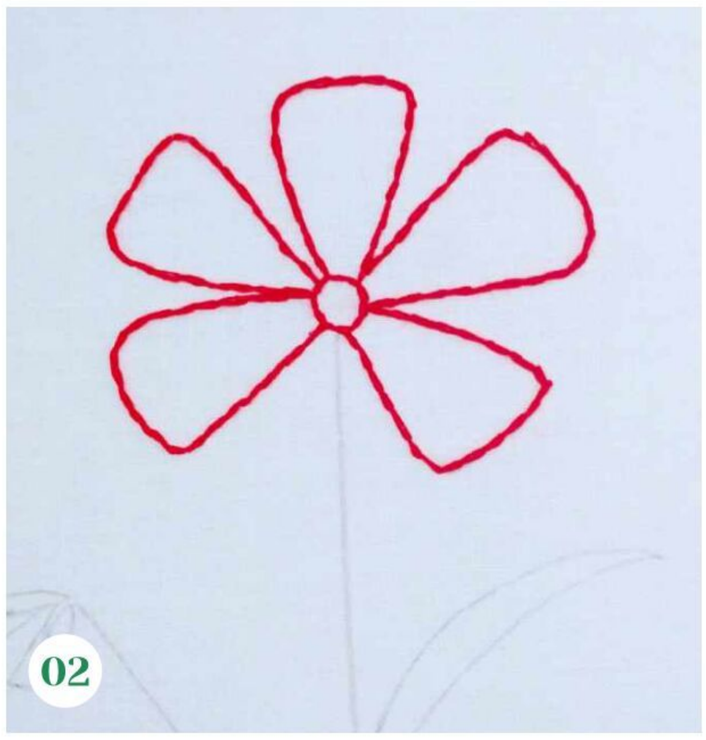
Birmingham-based embroidery artist Chloe creates modern, nature-inspired embroidery designs, often influenced by Indian Kantha embroidery, which she loves. You'll find lots of colourful birds with a soft hand-drawn look on her Etsy site.
www.chloeredfernartist.etsy.com

Elegant threads

LOOKING FOR A FASHION UPDATE? TURN THAT VINTAGE FIND INTO A WARDROBE GEM WITH THESE GORGEOUS FOLK ART MOTIFS

Designer **Hannah Shkandrij** →

01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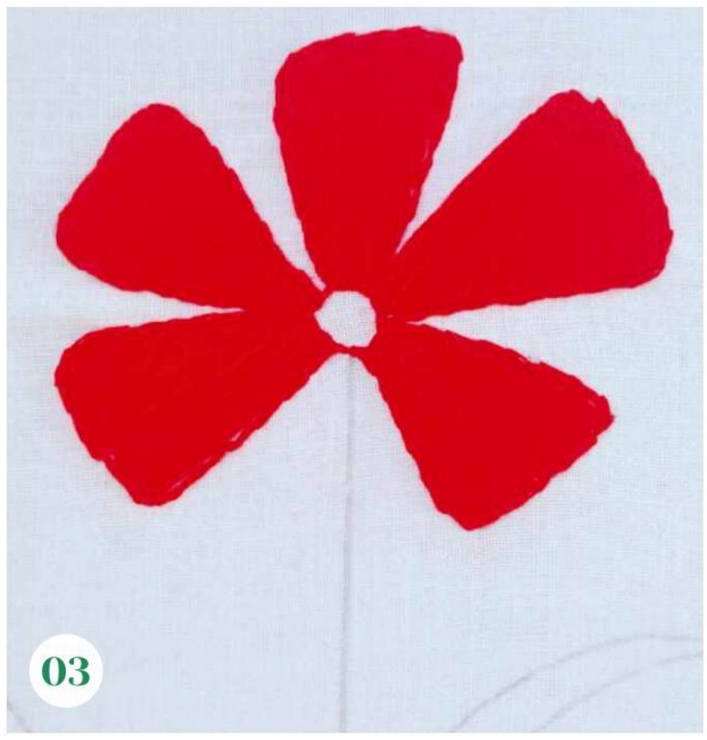

03

04

05

06

MATERIALS

- Vintage or secondhand cotton dress: white
- Stranded cotton: 1 skein each of black, forest green, leaf green and red
- Embroidery hoop: 20cm diameter
- Lightweight interfacing (optional)
- Basic embroidery kit

STITCHES USED

Backstitch, Long and Short Stitch, Satin Stitch, Stem Stitch

NOTES

- Find the templates on p79-80.

01 Start by washing, drying and pressing your chosen garment. Then, plan out the positioning of the designs. As this project has been designed to work on a secondhand cotton dress, it is important to consider the placement of the elements. Transfer the large poppy designs from the templates onto the dress, along the hemline, using your preferred method. We've chosen to place and stitch the three designs front and centre, but they would also look great repeated around the whole hemline so the design can also be seen from the back. Mount the first large poppy in a hoop, keeping the fabric nice and taut as you stitch to avoid puckering.

02 Begin by working the outline of the centre and petals of the large poppy flower in Backstitch using four strands of red. Continue with this method for all three large poppy motifs. Be sure to use colourfast thread when working on garments that you intend to wash – check the label before stitching. If you are unsure if your threads are colourfast, then test them first by wetting a length of the thread, laying it on a scrap of white fabric and then allowing it to dry. If the fabric remains white when dry then your threads should be safe to stitch with.

03 Fill the poppy petals using Satin Stitch in four strands of red. Start from the centre of the flower, working outwards. When working Satin Stitch on the petals, pay attention to the tension of your stitches. You want them to be taut enough that the stitches won't be loose and sag but not so tight as to create puckering in the fabric. A consistent tension will help to maintain a neat and even finish. Work the same method across all three of the poppy petal motifs.

04 Stitch the poppy stem in Stem Stitch using three strands of leaf green. For the outline of the leaf, work in Stem Stitch using three strands of leaf green. Fill the bottom two leaves in Satin Stitch using three strands of leaf green. Then, fill the remaining leaves with Satin Stitch in three strands of forest green. Continue with this method across all three of the large poppy designs.

05 Work the stem of the bud using Stem Stitch in three strands of leaf green. For the bud leaves, work the outline in Backstitch using two strands of forest green. Fill in the centre of the leaf with Satin Stitch in two strands of forest green. For the poppy bud, use two strands of red to work the outline in Backstitch and fill with Satin Stitch.

Stitch Guide
Turn to
PAGE 67

07

08

09

10

11

12

TIPS & TRICKS

- To conserve thread when working Satin Stitch, come up next to where you finished the previous stitch instead of the opposite edge of the area.
- When sourcing vintage garments, look out for cotton fabric rather than silk, as it is much easier to embroider onto.

06 Stitch the centre of the poppy in one strand of black. First, outline the centre circle using Backstitch and then fill the middle with Satin Stitch to create a solid circle.

07 Use tracing paper on the sleeve template to flip the design and create a pair of sleeves with a mirrored appearance. Transfer the sleeve motifs onto your garment using your preferred method. If your dress does not have frill sleeves, like ours does, then you may find the sleeve designs will work well along the neckline or around the waistband instead. Play around with the motifs until you find something that works for you and repeat where necessary across your garment.

08 Outline the petals of the poppy with a couple of rows of Backstitch using one strand of red. Keep your stitches short so that you are able to create a smooth curve. Then, fill each of the petals with Long and Short Stitch using one strand of red.

09 Continuing with the same method, stitch the remaining small poppy designs until both the sleeves have four poppy motifs – or until your chosen amount have been stitched.

10 Complete the small poppies by filling the centre of each one with Stem Stitch using one strand of black.

11 For the leaf motifs, work the outline using Backstitch in one strand of leaf green or forest green, alternating between the two. Then, fill the outline with Satin Stitch in one strand of a matching green.

12 Make sure the ends of your stitches are firmly secured, then trim your thread ends. You may wish to cut a piece of lightweight fusible interfacing that is slightly larger than the poppy design and gently fuse it over the back of the work, following the manufacturer's instructions. This will not only neaten the inside of the dress but will protect the back of the stitches, too.

HANNAH SHKANDRIJ

Hannah's studies and career have taken her from Nottingham to New York. Now back in her home city of Manchester, she works from her garden studio surrounded by woodlands. Striving for a sustainable future, Hannah upcycles vintage pieces with floral embroidery. **www.hannah-shkandrij.com**

PROFILE PICTURE © RADKA DOLINSKA

Love Embroidery Essentials

MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES

Materials

EVERYTHING YOU NEED TO GET STARTED ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

For the majority of the projects in this issue you will need the following items. There are different types available, so read on to choose the correct materials for each project.

- Fabric
- Thread
- Needles
- Scissors
- Embroidery hoop
- Transfer pens/pencils

FABRIC

Embroidery can be worked on a wide variety of fabrics or readymade items. It's best to choose fabrics with a fairly smooth surface as heavily-textured surfaces will prevent the stitches from lying flat. For beginners, it's best to start with a 100% plain-weave cotton.

When choosing fabric, consider its intended use, how much wear it will get and how often it will need to be washed.

Fabric can be categorised by its weave and fibre content. Plain weave is the most common type of weave and includes poplin, calico and canvas. Satin weave is a really smooth fabric which is glossy on one side; it includes cotton sateen and satin. Twill weave is a strong fabric with diagonal ribs, such as denim and tweed. Evenweave has regularly spaced holes between the threads and is used for counted thread embroidery. Surface pattern, gingham and ticking can be effectively embroidered on top by following, or echoing, the print.

The most common fibre used is cotton, which is strong and washes well. Linen has a slightly uneven surface due to the natural slubs, which are part of its charm. Silk is luxurious and has a subtle sheen, but take care when stitching on it as it can pucker. Pure wool fabric has quite a tight weave, is easy to stitch on and adds a wonderful texture to embroidery.

THREAD

Choose thread for your project according to how your finished embroidery will be used. For items that will receive a lot of wear and tear use hard-wearing thread, such as stranded cotton. For decorative pieces use finer decorative threads. Consider also how well they'll cover the embroidery design, and experiment to get the thickness you desire.

STRANDED COTTON

This is a divisible, six-strand thread. One strand forms a fine line, while six strands used together produce a bold, heavy line. It's available in a wide variety of more than 400 colours, in pure cotton, silk and rayon.

COTON PERLÉ

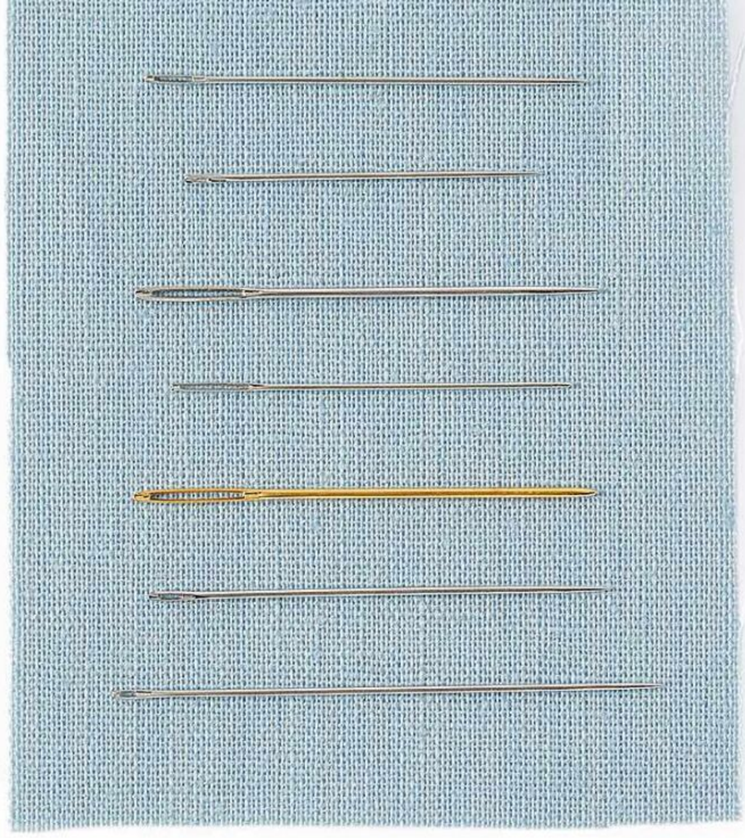
Also known as 'pearl cotton', this twisted single-strand thread has a slight sheen and is available in four weights from heavy to fine: 3, 5, 8, 12. It's often used for Hardanger embroidery.

COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25, 30. It can be used for surface embroidery, blackwork and drawn thread.

CREWEL WOOL

This single-strand woollen thread is available in many colours and used for fine embroidery and crewel work.



METALLIC
Available in many weights and textures, these threads are best reserved for special effects, as they are not very hard-wearing. Always work with shorter lengths of about 30cm and coat with a thread conditioner.

SPECIALITY THREADS
There are many other threads to choose from in a wealth of different effects, such as space-dyed, hand-dyed and ombré. Try flower, soft cotton and silk threads.

HOOPS & FRAMES
Using a hoop or frame makes it easier to achieve a neat, even finish without the fabric distorting. Stands for hoops and frames, which leave your hands free to stitch, are available as floor-standing, table, lap or seat-mounted.

HOOPS
Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings with an adjustable metal screw. Spring tension hoops have a plastic outer ring with a metal spring-loaded inner ring to keep the fabric taut.

FRAMES
Frames are designed for larger pieces to keep an entire piece of fabric taut.

NEEDLES
There are several different needles suitable for embroidery. Having the right needle for the job will vastly improve your stitching. When choosing, consider which diameter, eye, length and point you need. Always buy good quality needles as they'll last longer.

BEADING
Shorter beading needles are fine with a long thin eye – ideal for sewing on beads.

CHENILLE
This sharp-pointed needle has a large oval eye so that it can take thicker threads. It's also good for embroidering with ribbon.

CREWEL/EMBROIDERY
This is the most commonly used needle for embroidery. It's a medium-length, sharp-pointed needle with a long eye.

MILLINERS/STRAW
This long needle has a round eye, so is perfect for working decorative stitches like Bullion Knot.

QUILTING/BETWEENS
These needles are very short and fine with a round eye. The shorter length makes them ideal for fine needlework, such as shadow work.

SHARPS
These general purpose needles are medium length with round eyes, which makes them strong, and perfect for tightly woven fabrics.

TAPESTRY
This blunt-ended, large-eyed needle is used for counted thread embroidery and working whipstitch.

DESIGN TRANSFER
There are several tools and materials that can be used for transferring designs.

TRANSFER PENS AND PENCILS
These are either permanent or temporary, and are erasable by air, heat or water.

DRESSMAKER'S CARBON PAPER
This comes in different colours so it'll show up on different coloured fabrics.

IRON-ON TRANSFERS
These can be bought either singly or in books and can be used more than once.

LIGHTBOX
These are like an illuminated tablet and are worth the investment for easy tracing.

PENCIL
A standard soft pencil can be used to trace a design onto fabric.

WATER-SOLUBLE STABILISER PAPER
Draw or print a design on this, embroider through it, then dissolve it in water.

USEFUL EXTRAS
COTTON TAPE
Used to bind the inner embroidery hoop when stitching on fine or delicate fabrics.

LIGHTS AND MAGNIFIERS
Perfect for seeing small stitches close up or for working in artificial light.

SCISSORS
Small, sharp scissors are invaluable for snipping off thread ends. Dressmaking scissors are used for cutting fabric to size.

THIMBLE
These will protect your fingers, particularly when using thicker threads.

THREAD CONDITIONER/BEESWAX
This helps stop the thread from getting tangled, particularly metallic threads. →

Techniques

LEARN THE BASICS OF EACH STAGE OF YOUR EMBROIDERY PROJECTS

HOW TO TRANSFER

TRACING

Place light-coloured and fine fabrics over the design and trace over it. For thicker or dark-coloured fabrics a light source such as a window or lightbox makes this process much simpler.

TRANSFER PENS AND PENCILS

Choose a colour that will show up on the fabric. Use a permanent marker if the stitching will cover the lines, or a removable marker if you need to erase the lines afterwards – test first on a scrap of fabric so you know it can be removed.

IRON-ON TRANSFERS

Press your fabric, then place your transfer sheet ink side down on top and press with a hot, dry iron (taking care with heat-sensitive fabrics). You can reuse the transfers three to four times depending on the type of fabric you use.

WATER-SOLUBLE STABILISER

This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design.

TEAR-AWAY METHOD

This technique is used when stitching on textured fabrics like velvet and suede. Trace your design onto thin tracing or tissue paper, then tack it onto your fabric. Stitch through the fabric and paper, then carefully tear away the paper.

USING A HOOP

Place the inner ring of the hoop under the fabric directly below the area you wish to stitch. Loosen the screw on the outer ring and place this over the fabric and inner ring. Push down firmly and evenly, then tighten the screw and gently pull the edges of the fabric beyond the hoop so that it's 'drum tight'. Regularly check the tension of your fabric as you stitch, and adjust accordingly. If you're using delicate fabric, begin by wrapping cotton tape around the inner ring to protect your fabric from being marked by the hoop.

HOW TO STITCH

CUTTING THE THREAD

With stranded cotton, there is a 'right' end to pull the thread from to stop the skein tangling and knotting: the end with the longer wrapper that has the colour number. Find the cut end and gently pull. Cut thread no longer than 50cm (but for metallic threads, shorter 30cm lengths are best). To separate strands, cut a length of thread, then hold the end gently between your thumb and forefinger. Take one strand and pull it gently upwards. If you want more than one strand, separate them individually then recombine them.

STARTING A THREAD

There a few methods you can use:

Loop start If you're stitching with two strands, cut one strand twice the length you need. Fold it in half so the two cut ends meet and thread these through your needle, leaving a loop at the other end. Bring your needle up through the fabric, then back down, threading the needle through the loop. This neat method works with any even number of strands.

Waste knot Tie a knot in the end of the thread and pull the needle and thread through the fabric, from the front to the back, near to where you'll be working. Work stitches over the end of the thread, then cut off the knot when you reach it.

Weaving in Weave the end of the thread under the back of worked stitches.

FINISHING A THREAD

Weave the thread under the back of the stitches just worked. Start and finish all threads very securely so they don't come undone and cut off loose ends as you go so they don't get caught in stitching.

LEFT-HANDED STITCHERS

If you are left-handed, you may need to work some stitches differently. Please go to www.gathered.how/love-embroidery for information for left-handed stitchers.

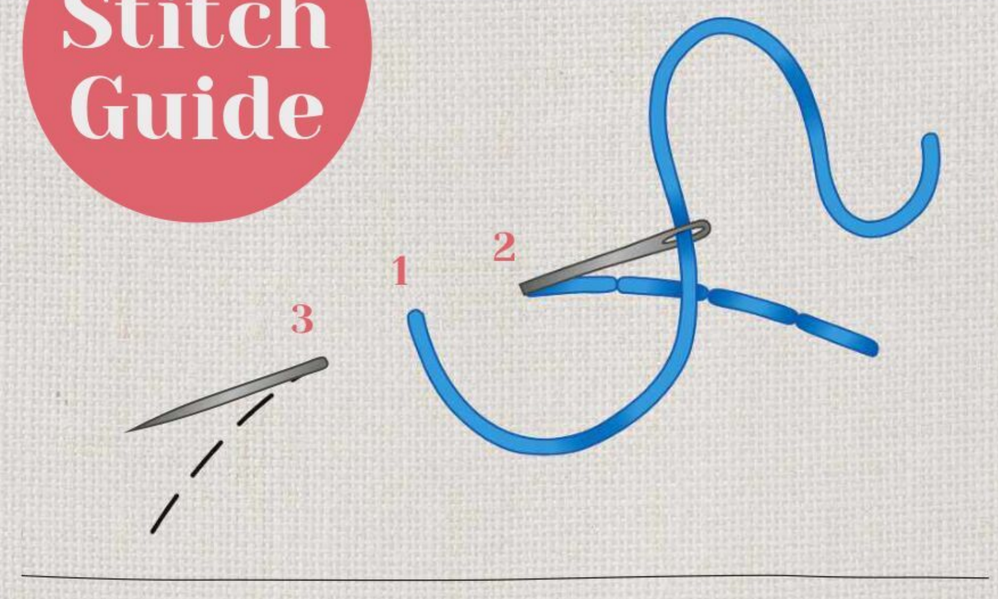
FINISHING

When you've finished stitching, gently wash your work in lukewarm water and a little mild detergent. Rinse well, adding a drop of white vinegar to the final rinse to restore the sheen of the thread. Roll the fabric in a clean towel to absorb excess water. Place a towel on an ironing board, put your embroidery face down on it with a clean cloth on top, and press until dry.

MOUNTING A HOOP

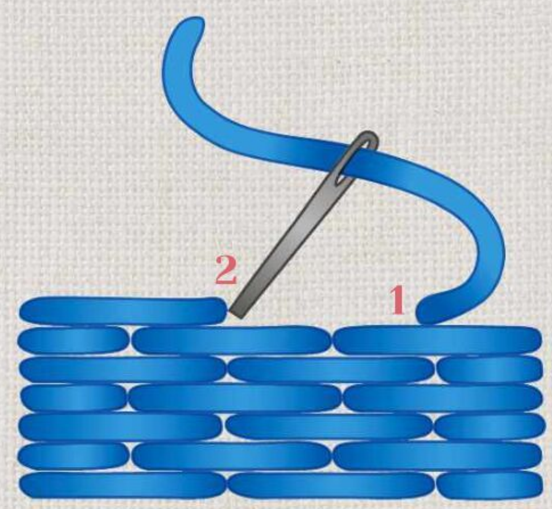
Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre top. Work a Running Stitch around the fabric edge and pull it to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from.

Stitch Guide



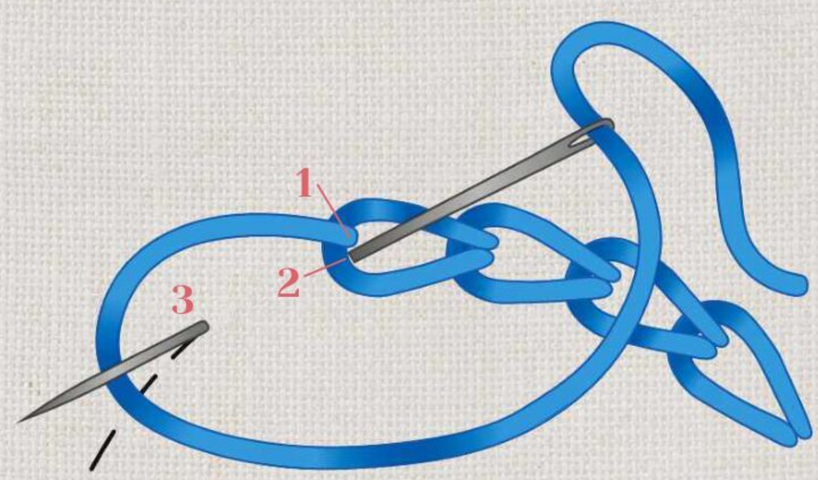
Backstitch

Backstitch forms a neat line which can be used alone or to outline other stitches. Backstitch should be worked so that all the stitches are the same length with no gaps between them. Bring the needle up at 1, down at 2, up at 3 and so on. Continue stitching in this way, always working back on yourself.



Brick Stitch

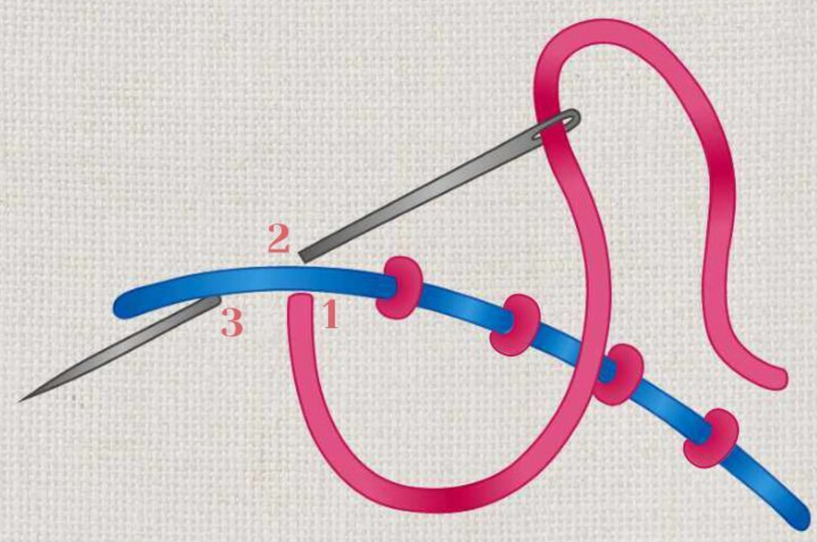
Work a row of even-length Backstitches along the area to be filled. Stitch your next row of Backstitches below the first row, making them the same length as those above, but offsetting them. The stitches at the beginning and end of this row will be shorter than the others. Continue in this way, so you have a 'brick-filled' area.



Chain Stitch

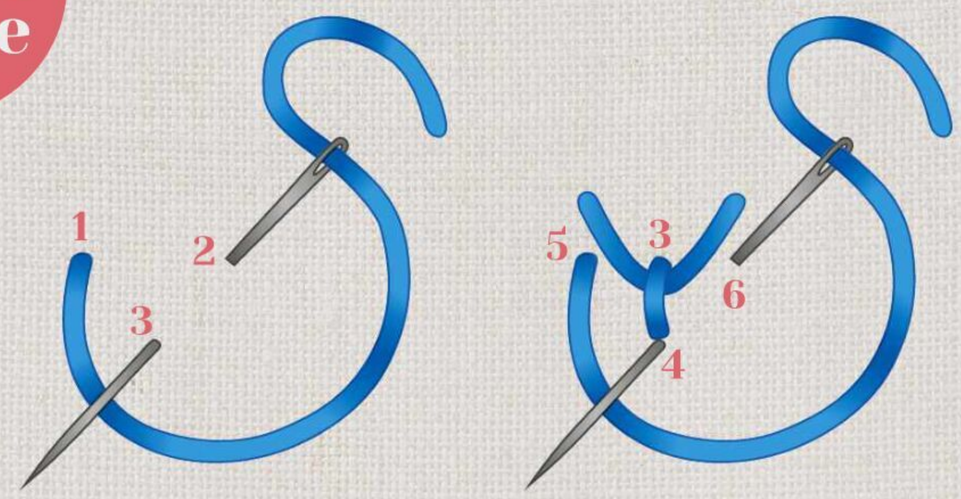
Chain Stitch works well as a decorative outline. Work from right to left bringing the needle up at 1, down at 2 and up at 3, making sure that the thread is under the needle. Pull the needle through slowly to form a neat loop – don't pull too tightly or the 'chain' effect will be lost. Point 3 becomes point 1 of the next stitch.

Stitch Guide



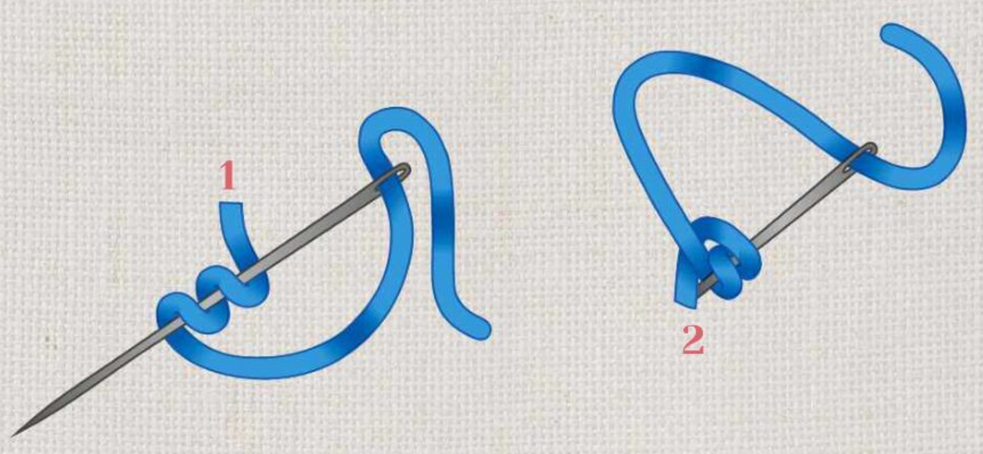
Couching Stitch

Bring the laid thread up at the edge of the design line then the couching thread up just beyond this. Place the laid thread into position and work a small vertical 'Couching' stitch over it. Each of these stitches should be the same width as the laid thread and worked at equal intervals along it.



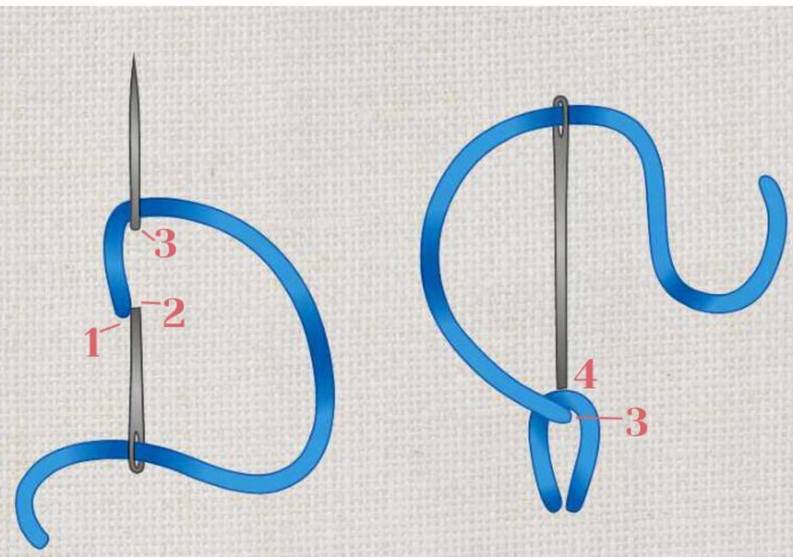
Fly Stitch

Bring the needle up at 1 then down at 2 without pulling the needle through the fabric. Bring the needle up again at 3, over the thread of the first stitch and pull it through. Make a short stitch to secure the 'V' shape and create one Fly Stitch. If you are working in lines, place the stitches side by side or below each other.



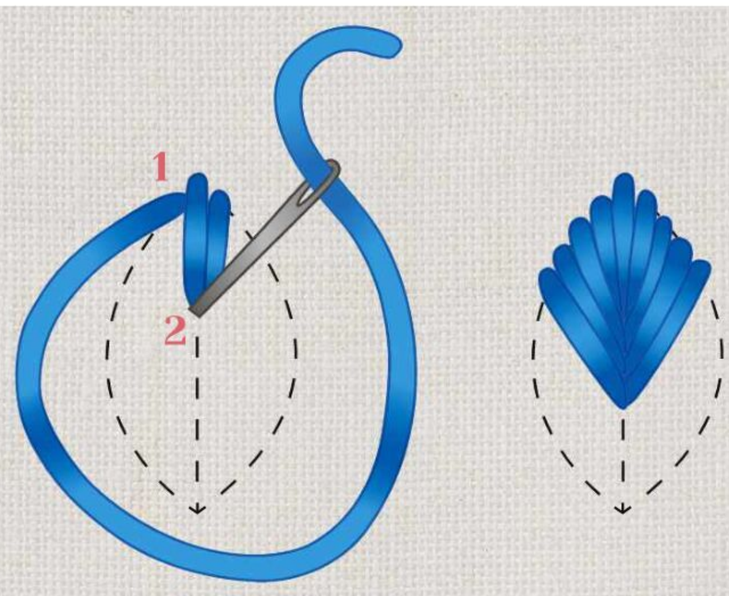
French Knot

Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle into the fabric close to where the thread emerged, pull the thread to tighten the knot, then push the needle slowly through the fabric. Make a larger knot by increasing the number of twists.



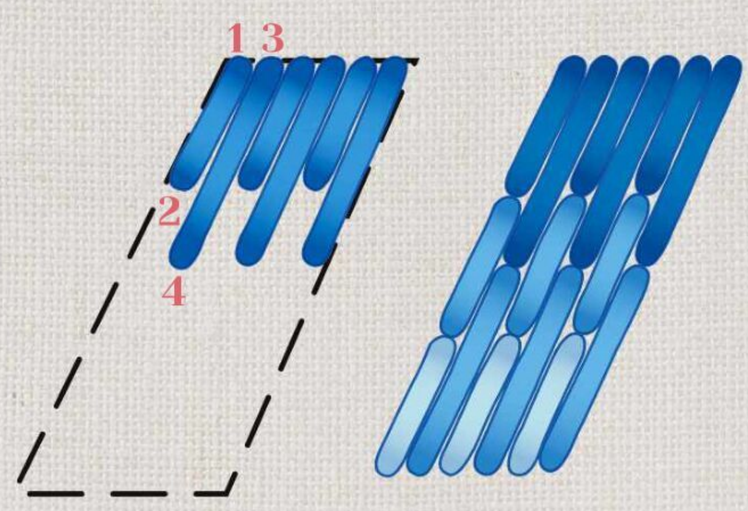
Lazy Daisy Stitch

Bring the needle up at 1 and down at 2, right next to where it first emerged, but without pulling the needle all the way through the fabric. Bring it up again at 3, with the thread under the needle. Pull the needle gently to form a loop. Secure the loop with a short stitch by pushing the needle through the fabric at 4.



Leaf Stitch

Bring the needle up at 1 at the top then down at 2. Bring the needle up again next to the first stitch but a little lower down, then repeat so you have three Straight Stitches. Fill the rest of the shape in the same way by working Satin Stitches down the shape, always coming up on the edge and down in the centre until filled.



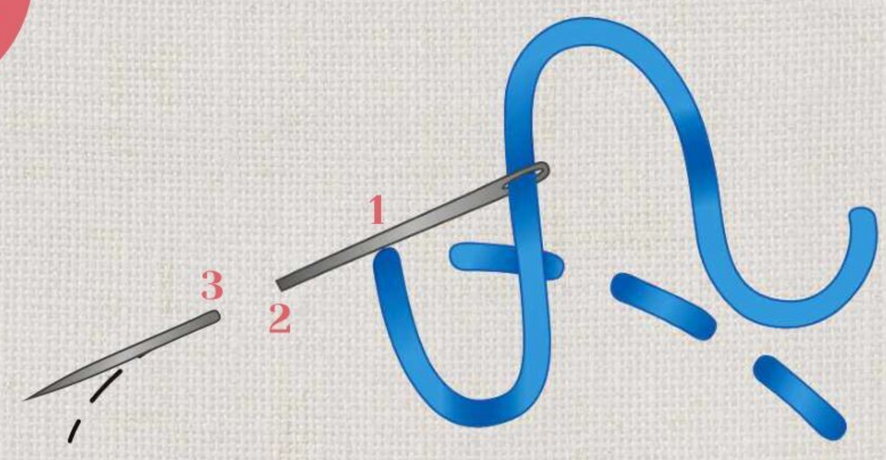
Long and Short Stitch

Work alternate Long and Short Stitches for the first row – the Short Stitches should be half the length of the Long Stitches. Bring the needle up at 1, down at 2, up at 3, down at 4 and so on. Subsequent rows are worked with the stitches all the same length, equal to the Long Stitches in the first row.

Stitch Guide

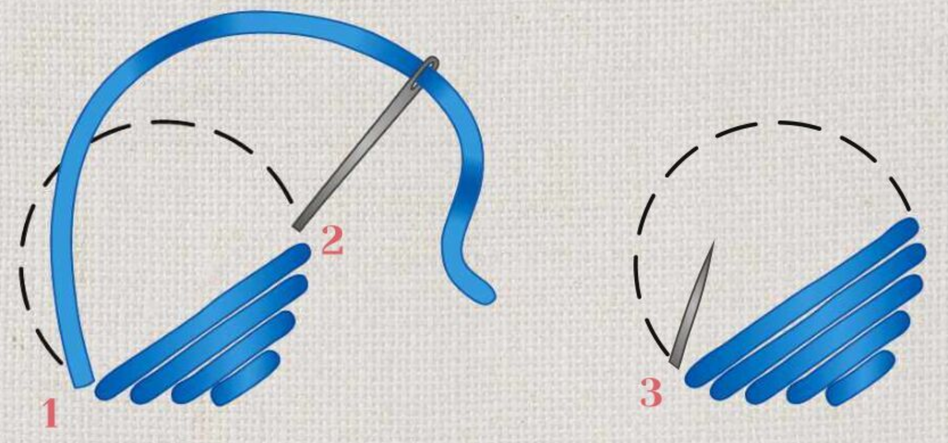
Padded Satin Stitch

Padded Satin Stitch gives a more raised appearance than Satin Stitch. First, fill the area with stitching such as Chain Stitch, Seed Stitch, Straight Stitch or Running Stitch. Next, work Satin Stitch over the area to cover the padding stitches in the usual way. For an even more raised look, add another layer of Satin Stitch on top.



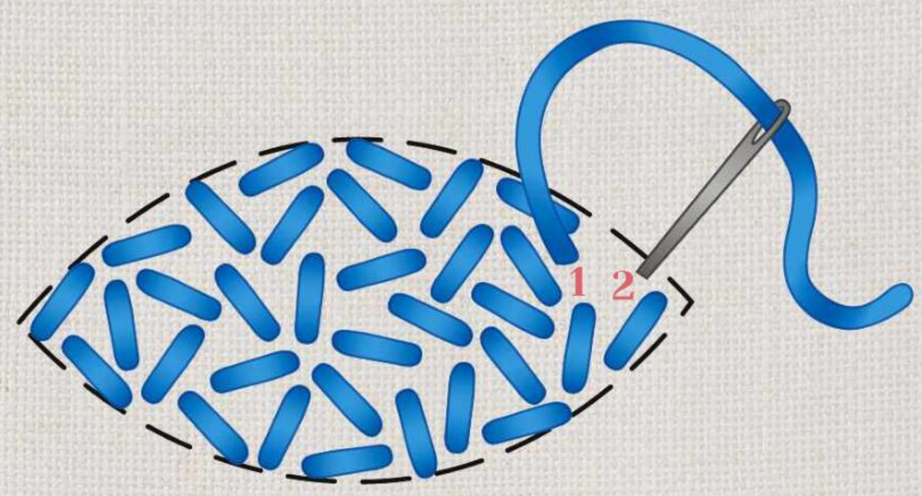
Running Stitch

This is a very versatile outline stitch which can also be used beneath other stitches to add a layer of padding. Running Stitches should all be of the same length. Bring the needle up at 1, down at 2, up at 3 and so on. The spaces between the stitches are usually the same length as the stitches themselves, but you can vary this.



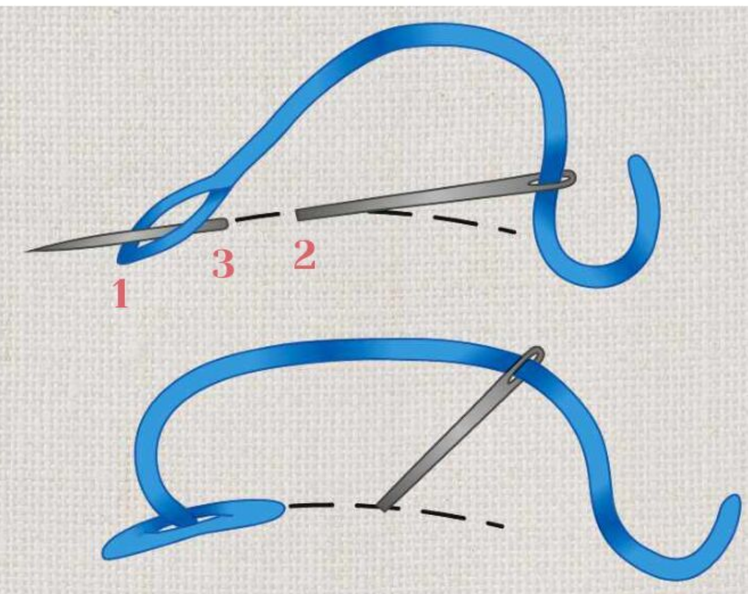
Satin Stitch

Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back, then back in at the front in two steps rather than in and out in one motion.



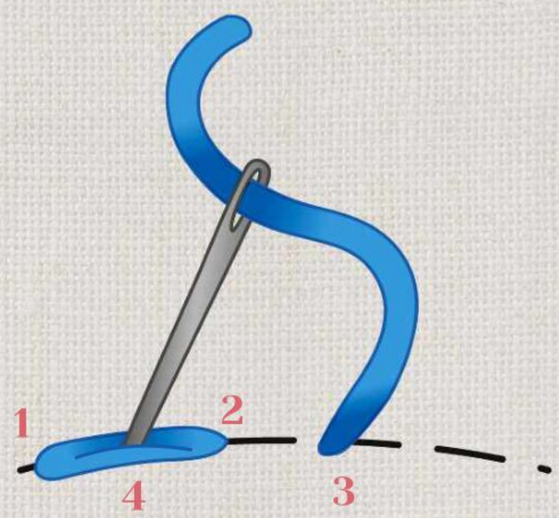
Seed Stitch

Seed Stitch is an individual stitch, but when worked together in groups is called Seeding. This is simply short Straight Stitches worked randomly in different directions. There is no particular pattern to follow, but the stitches should all be of the same length, evenly spaced and scattered across the fabric.



Split Stitch

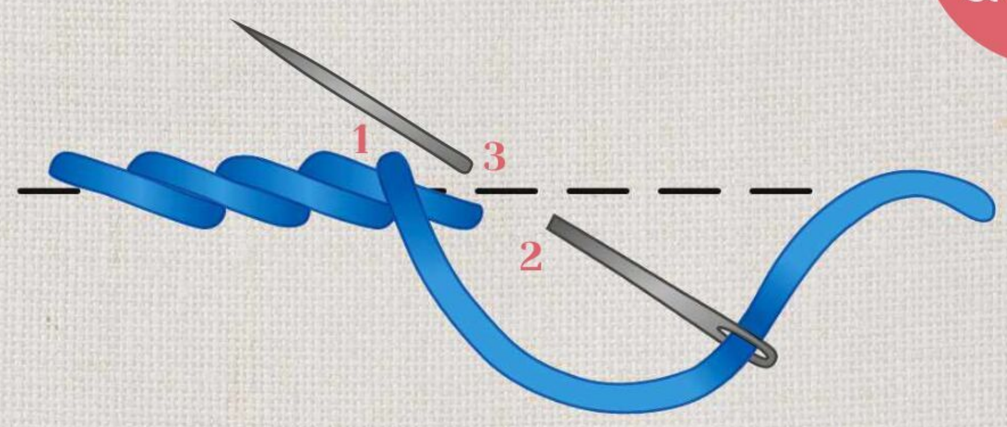
Bring the needle up at 1, down at 2 and up at 3, but don't pull it all the way through the fabric. Pull the needle up through the centre of the thread to split it, then carry on pulling it up through the fabric and the thread. Work the whole outline in this way, making sure you always split the thread in the centre to form even stitches.



Split Backstitch

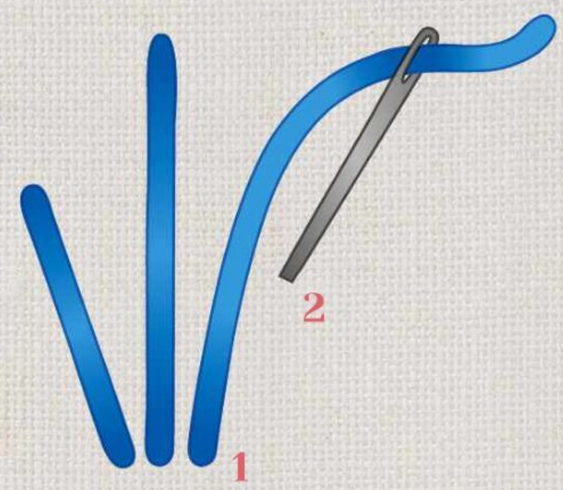
Bring the needle up at 1 and down at 2 to work a single straight stitch. Next, bring the needle up at 3, at the end of where your next stitch will be. Insert the needle down through the centre of the previous stitch to split it, at 4. Continue working in this way, splitting the thread in the centre to form even stitches.

Stitch Guide



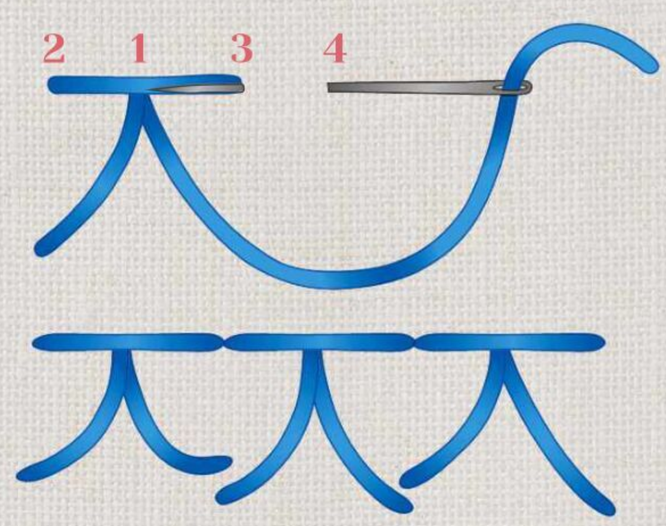
Stem Stitch

Stem Stitch forms a solid, raised line with a textured appearance. It can be used to follow any shape and is good for working curved lines. Bring the needle up just above the design line at 1, down at 2 below the line, and back up at 3 above the line. Continue in this way, always working back on yourself.



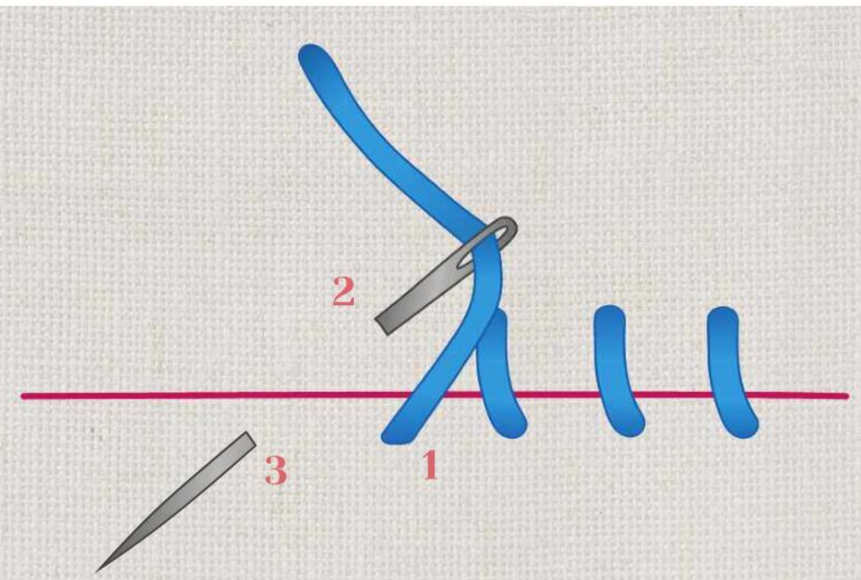
Straight Stitch

Straight Stitch is very versatile as it can be worked to any length and in any direction. It is particularly useful in pictorial work for adding details and it can also be used to outline other areas of stitching, providing that the edges are straight. Bring the needle up at 1, then down at 2 to create the required stitch length.



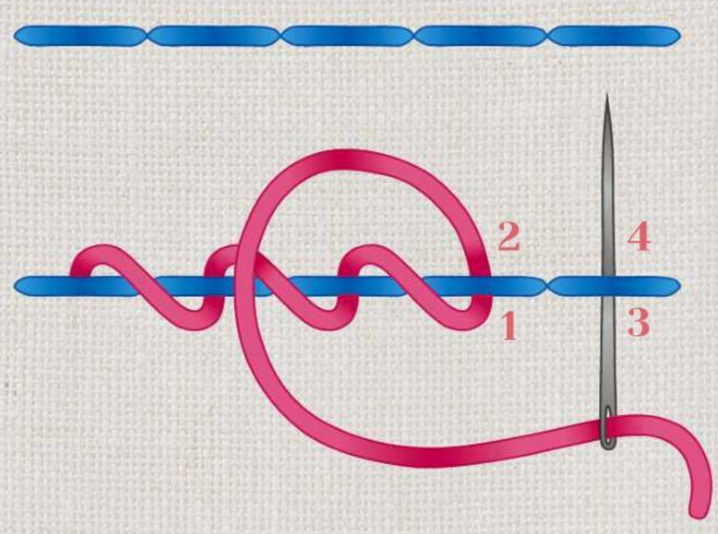
Turkey Stitch

Leave 5cm of thread on top of the fabric. Take the needle in at 1, out at 2, in at 3 and out at 1. Push the needle back in at 4 and out at 3. Don't pull the thread all the way through; leave a loop on the front. Continue in this way along the line, leaving a loop of thread each time. When done, cut the loops to your desired fringe length.



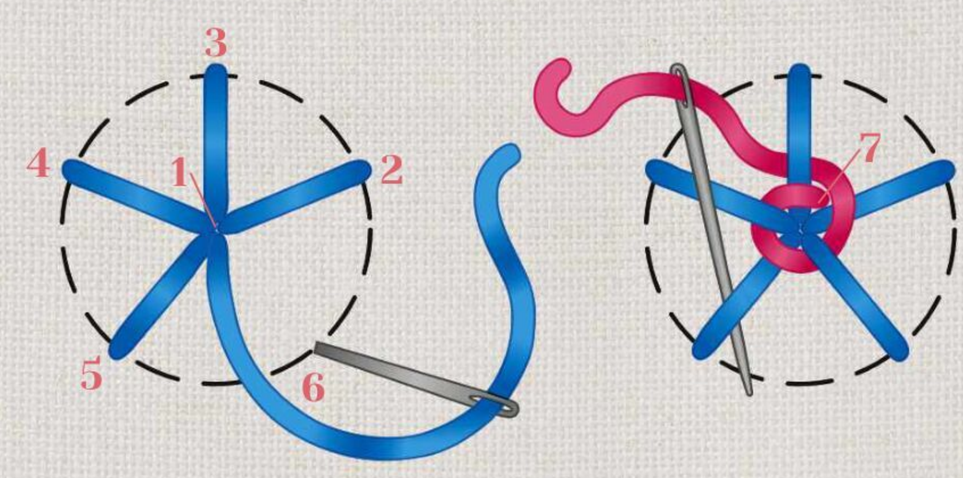
Whipstitch

Bring the needle out at 1 on the first layer of fabric, near the edge. Then, insert the needle back in at 2 on the second layer of fabric, angling it so that it pierces both layers of fabric and comes out at 3 on the first layer where the next stitch will begin. Continue in this way, working from points 2 to 3, until your pieces are joined.



Whipped Backstitch

First work a line of Backstitch. Next, thread a blunt pointed tapestry needle and bring it up from beneath the centre of the first Backstitch. Bring the needle out under the stitch and thread it under the next stitch from bottom to top. Continue whipping the Backstitches in the same way without piercing the fabric or thread.

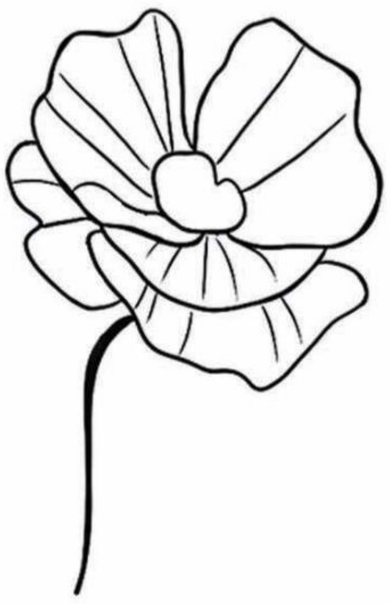


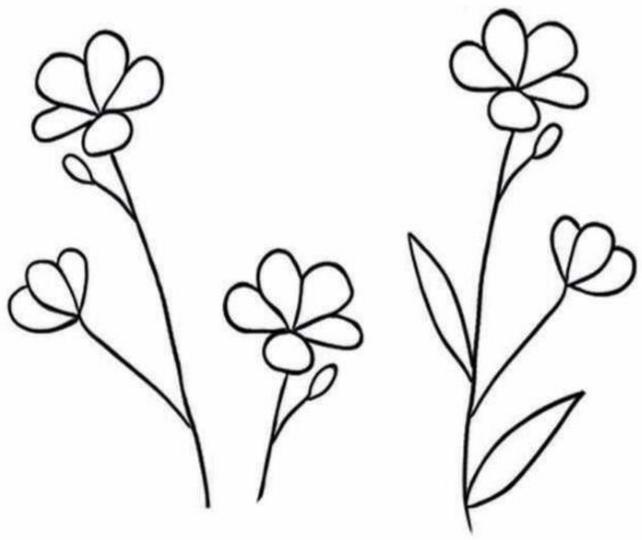
Woven Wheel

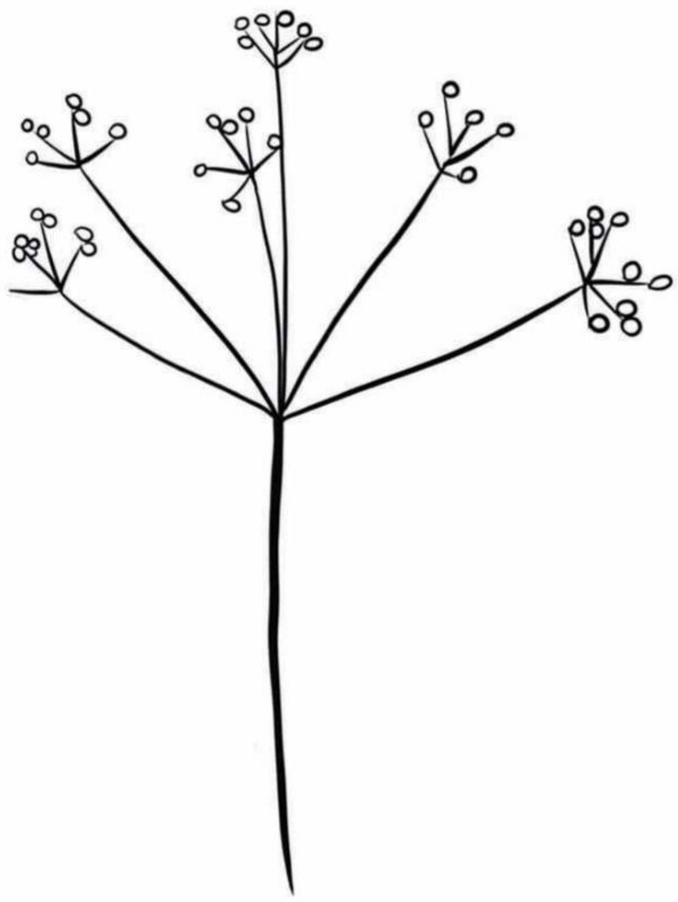
Work spokes by coming out of the centre at 1 then in at 2 on the edge of the circle. Come out again at the centre and in at 3 and so on to complete the spokes. Using a blunt needle, bring the thread out under one of the spokes at 7 then weave the thread under and over each spoke alternately without piercing the spokes or fabric.

Templates

HERE ARE ALL THE TEMPLATES YOU NEED
TO MAKE THE PROJECTS IN THIS ISSUE







WILDFLOWER BACKPACK

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Patterns at 100%

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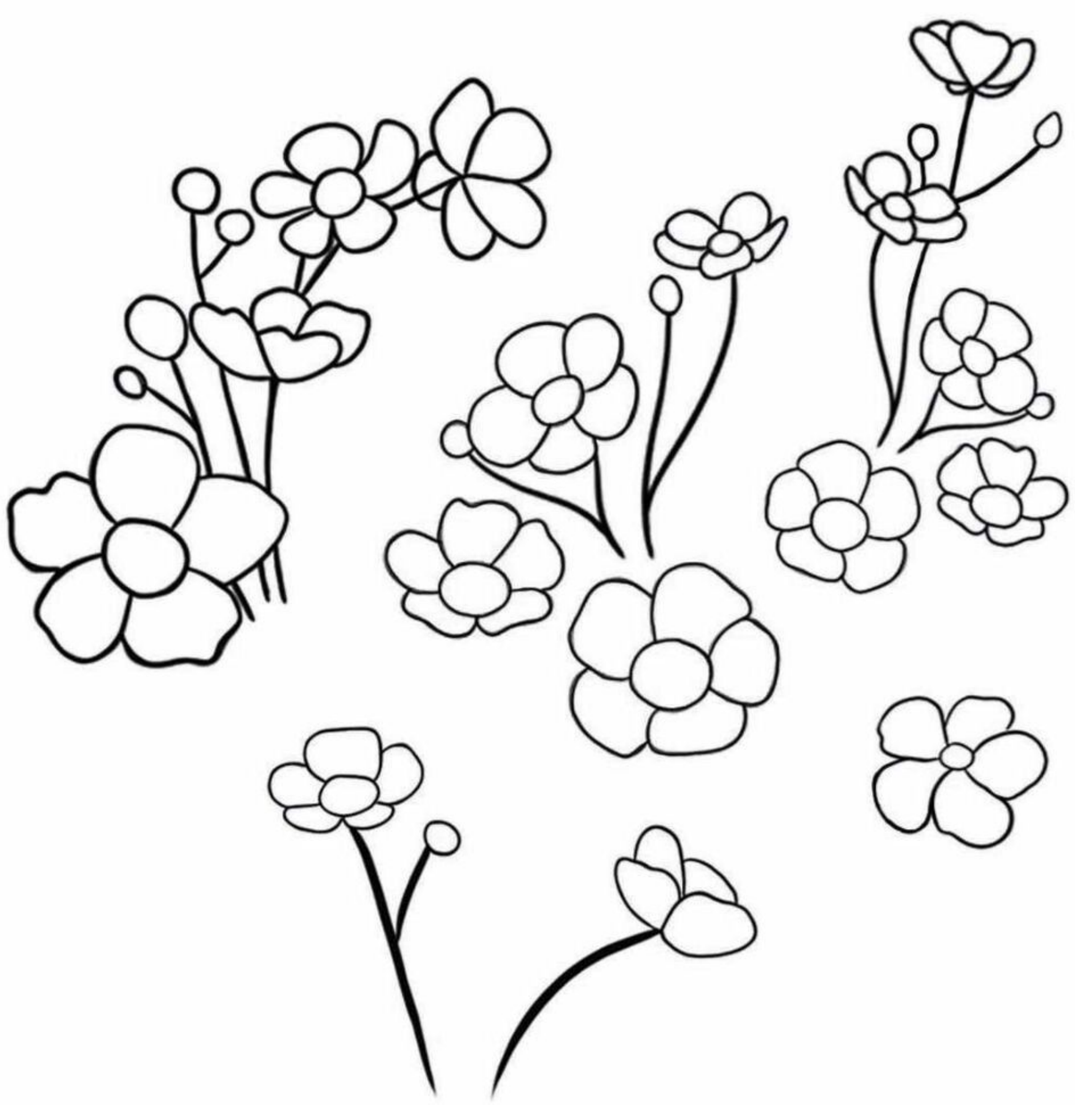
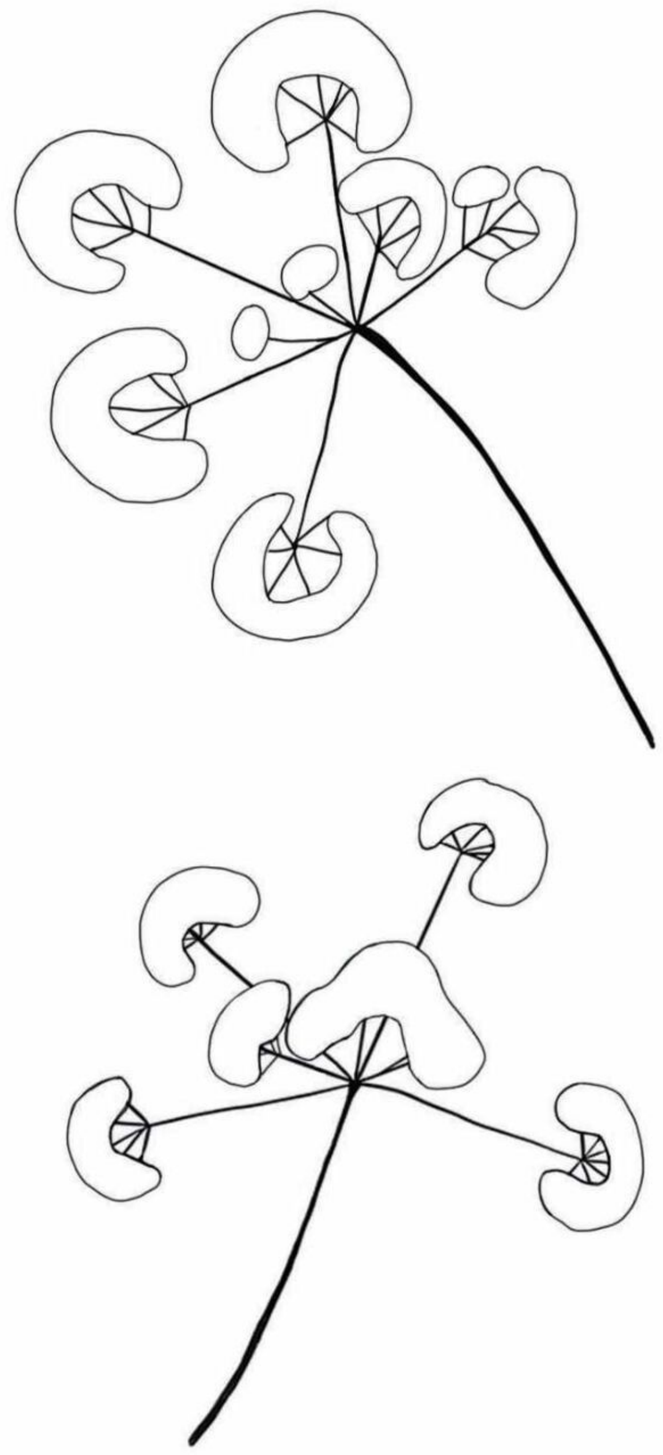
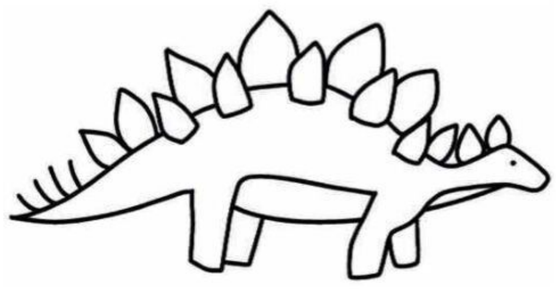


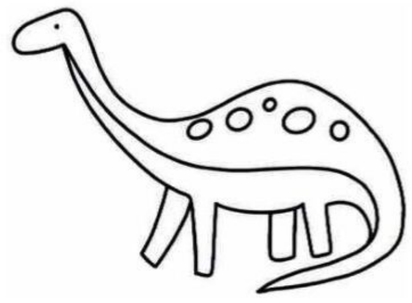


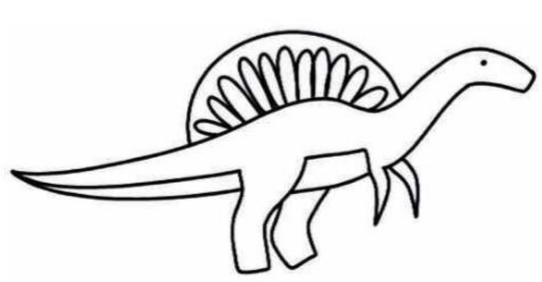
WILDFLOWER BACKPACK

Page 16

Patterns at 100%







MINI DINOSAURS

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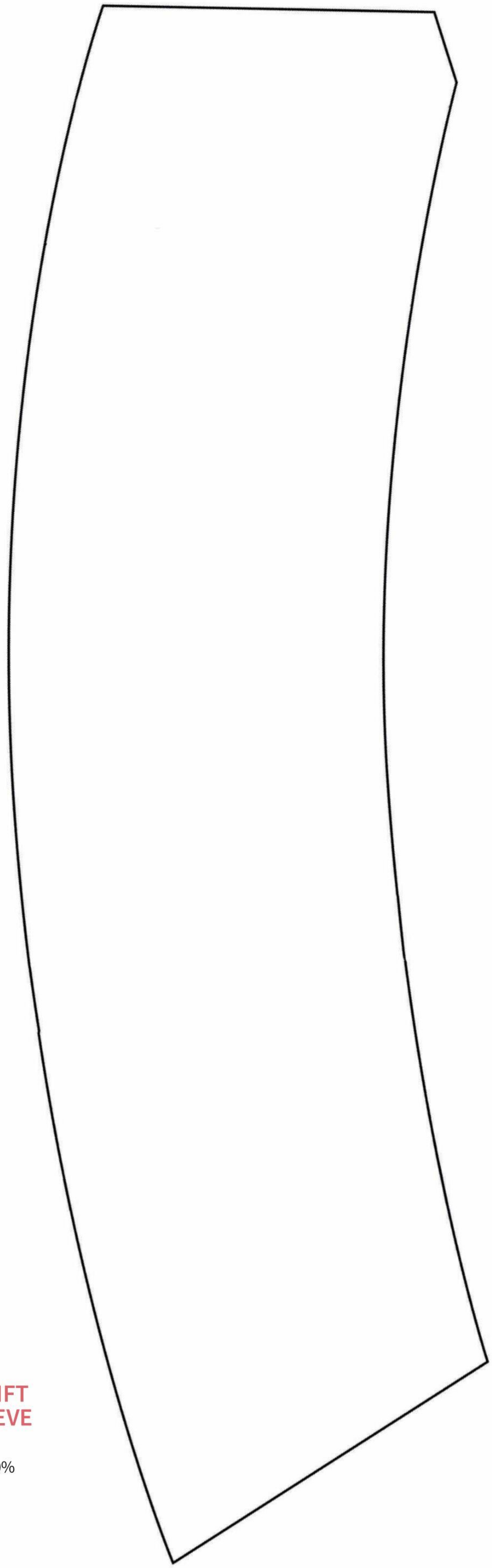
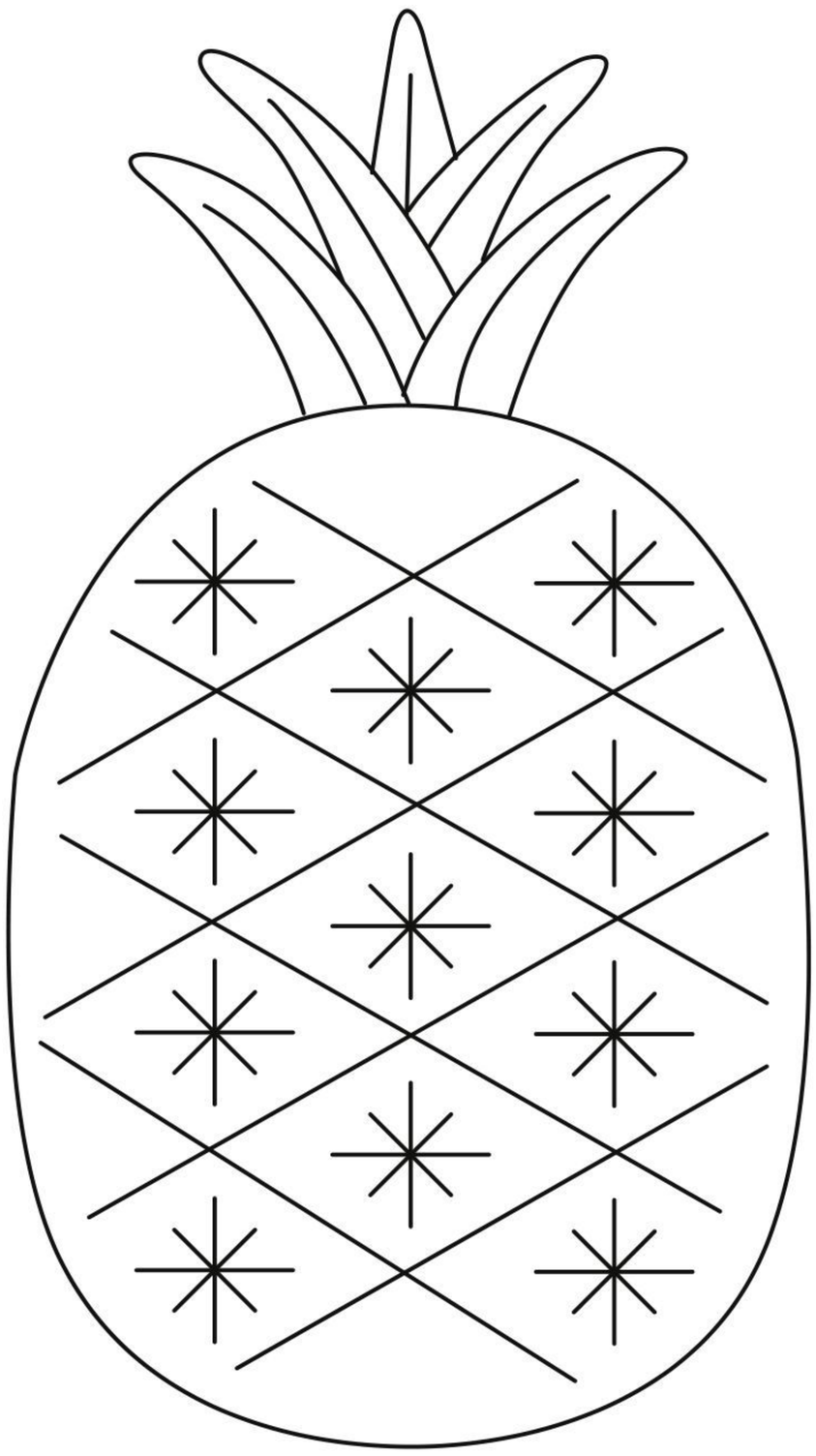
Patterns at 100%



COVER GIFT CUP SLEEVE

Page 11

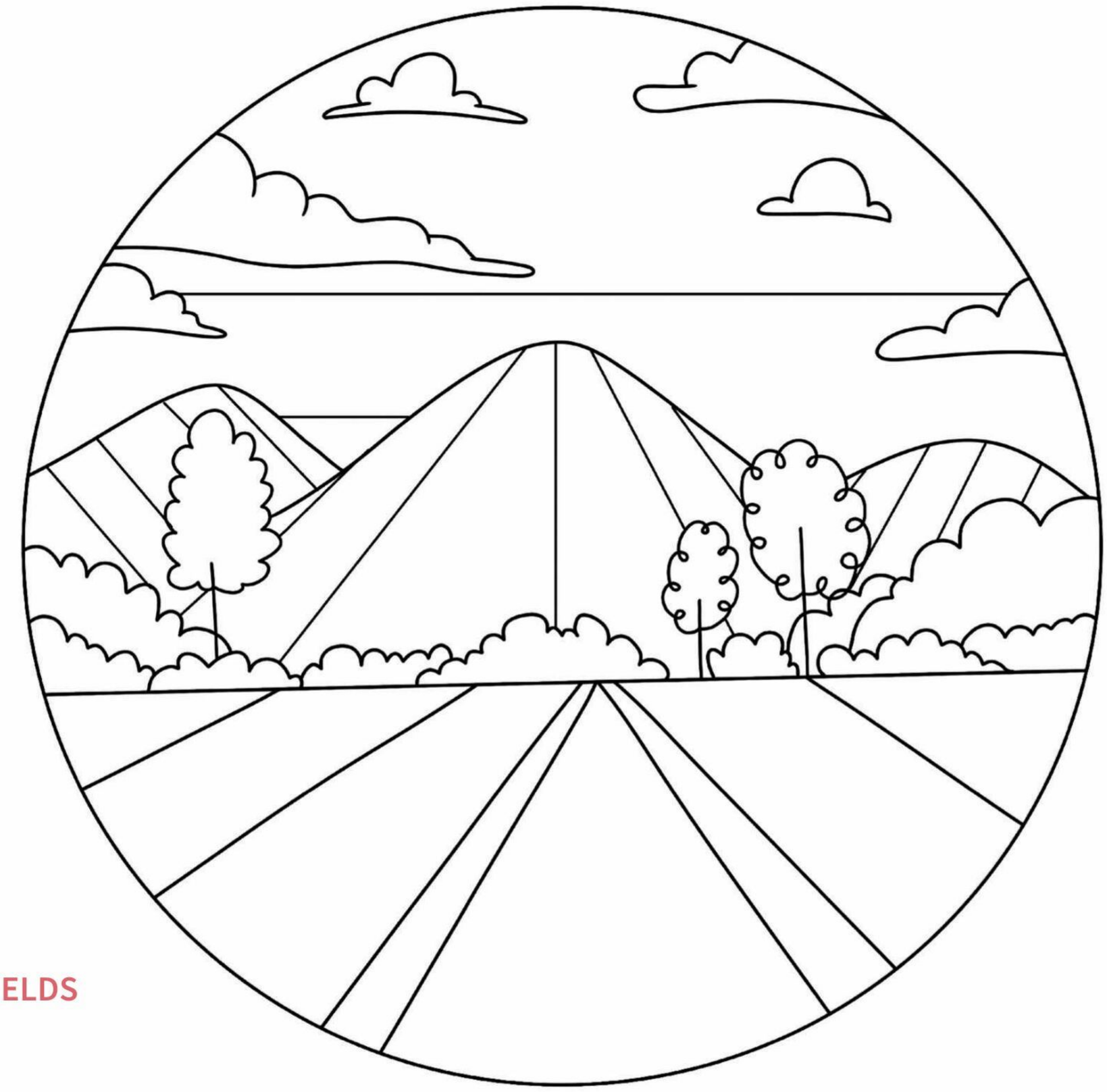
Pattern at 100%



SUNGLASSES CASE

Page 45

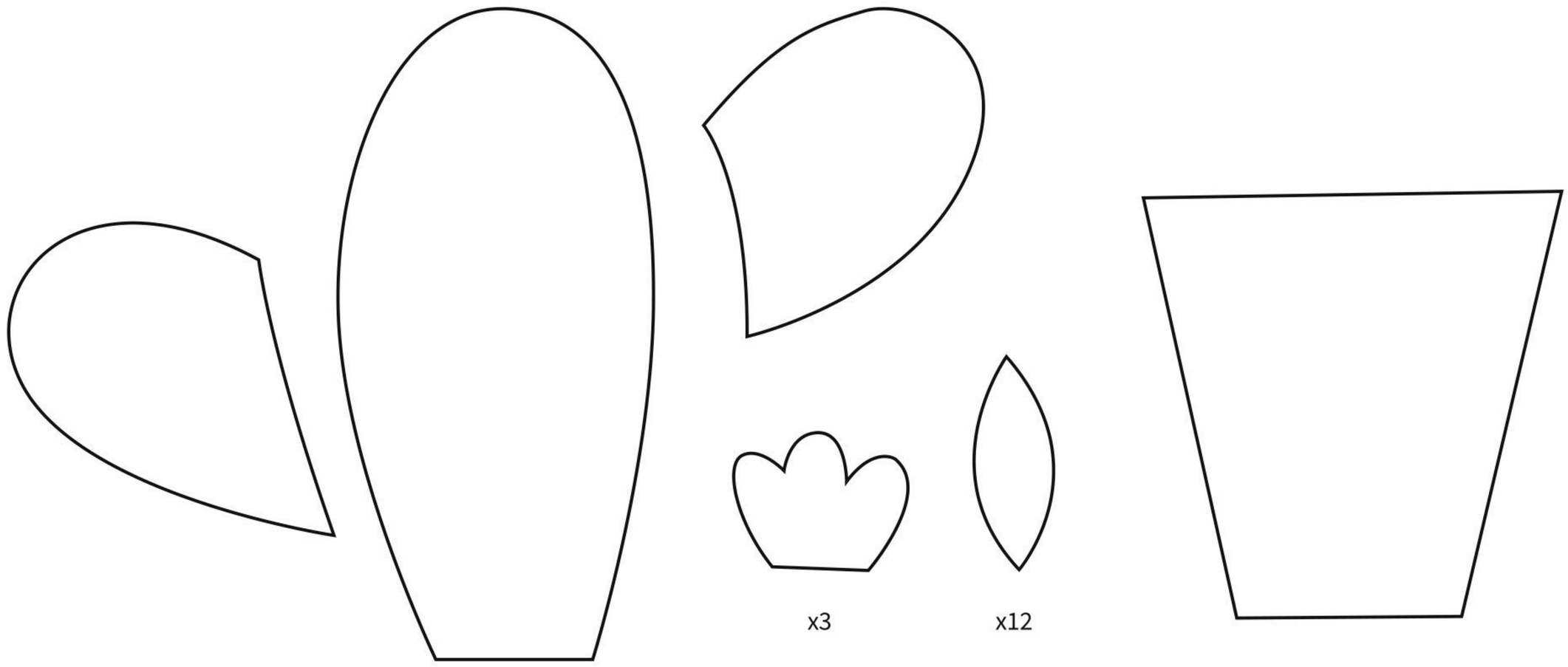
Pattern at 100%



LAVENDER FIELDS

Page 28

Pattern at 100%



BEADED CACTUS

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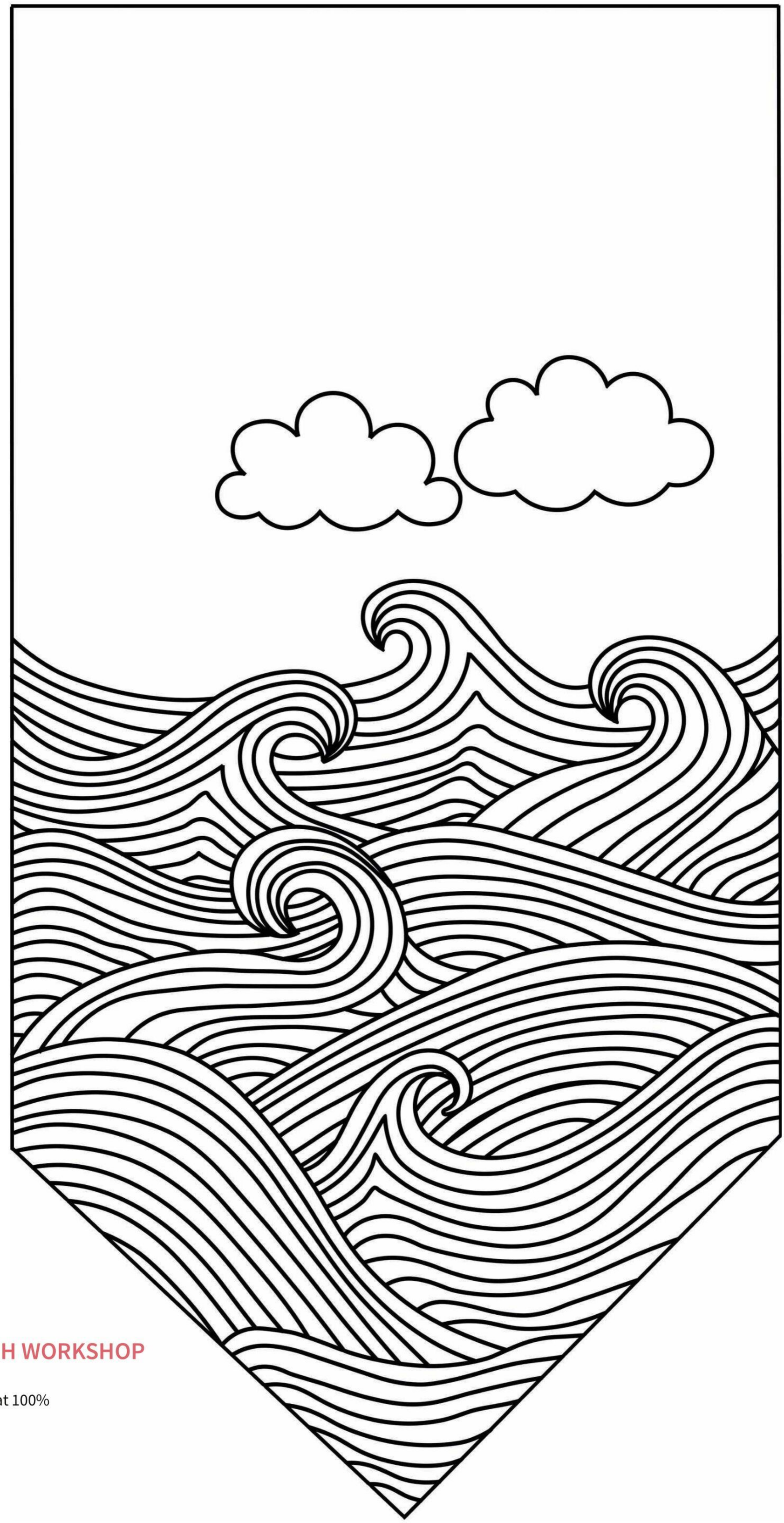
Patterns at 100%



STITCH WORKSHOP

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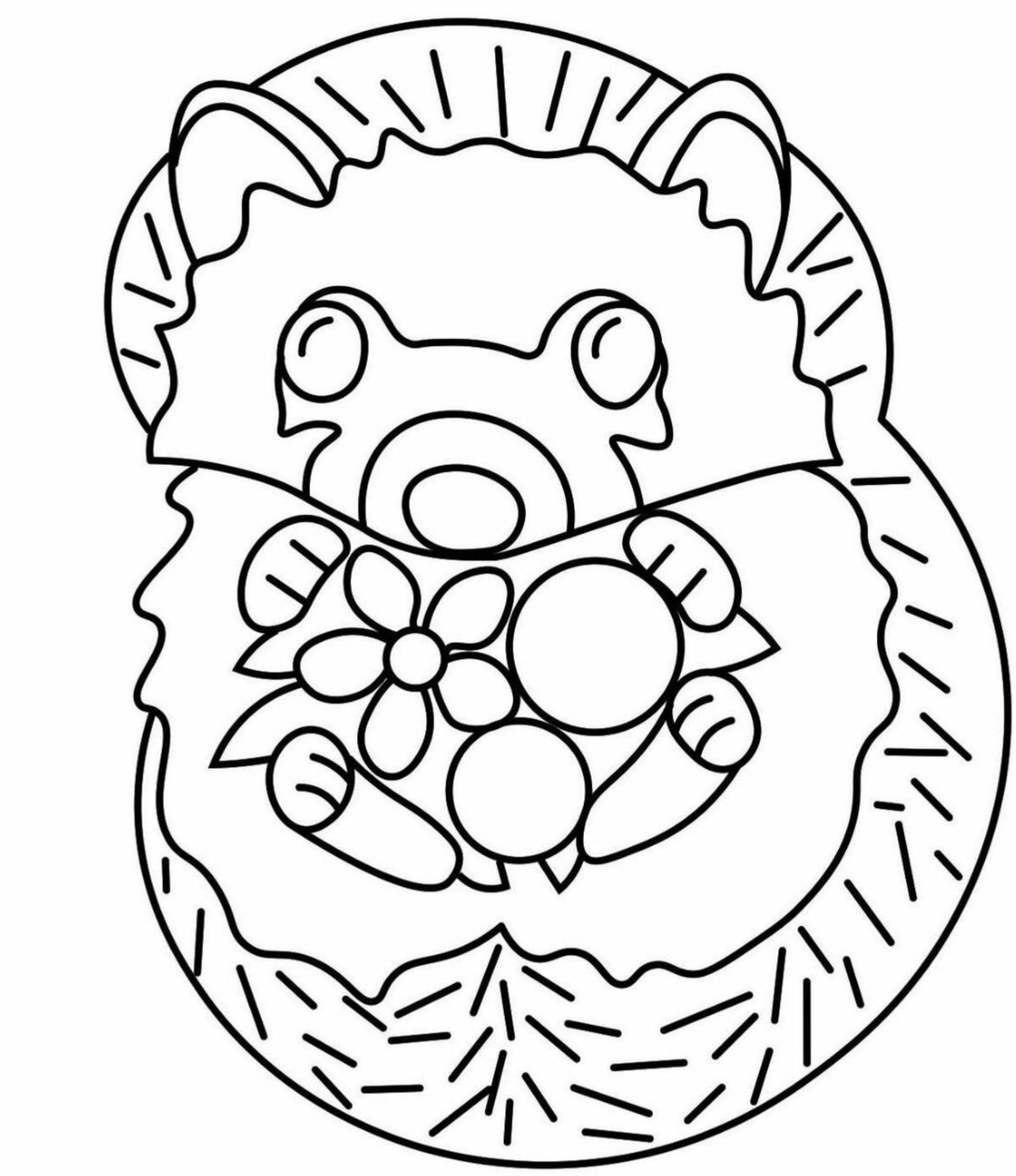

HEDGEHOG BOUQUET

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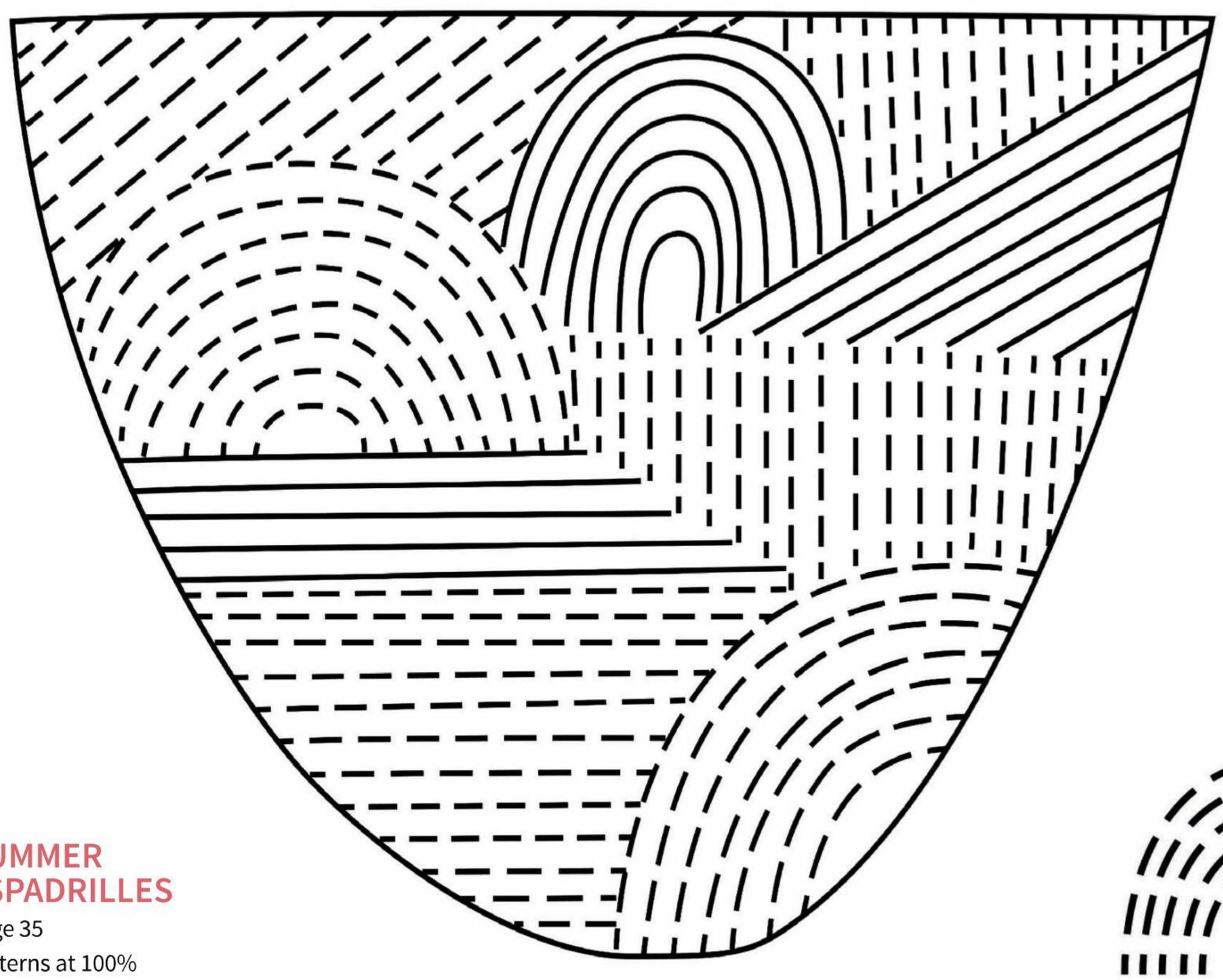

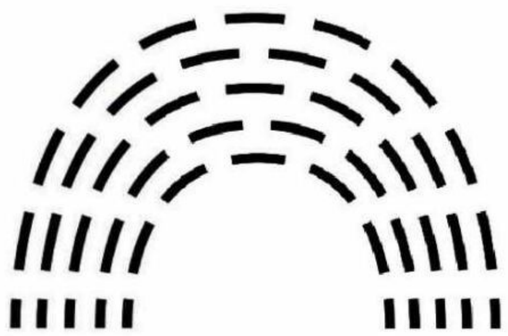

SUMMER ESPADRILLES

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Patterns at 100%

POSITIVE THOUGHTS

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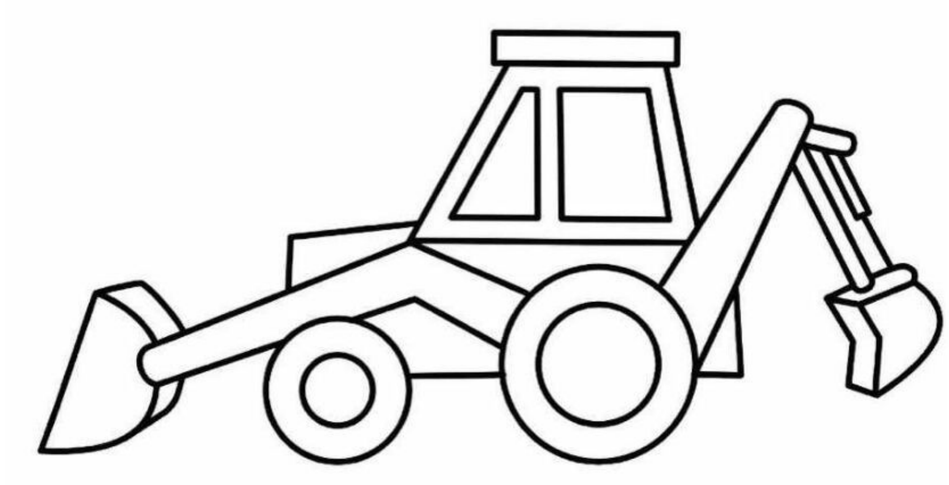

DIGGER HAT

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PASSPORT COVER

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DREAM BIG HOOP

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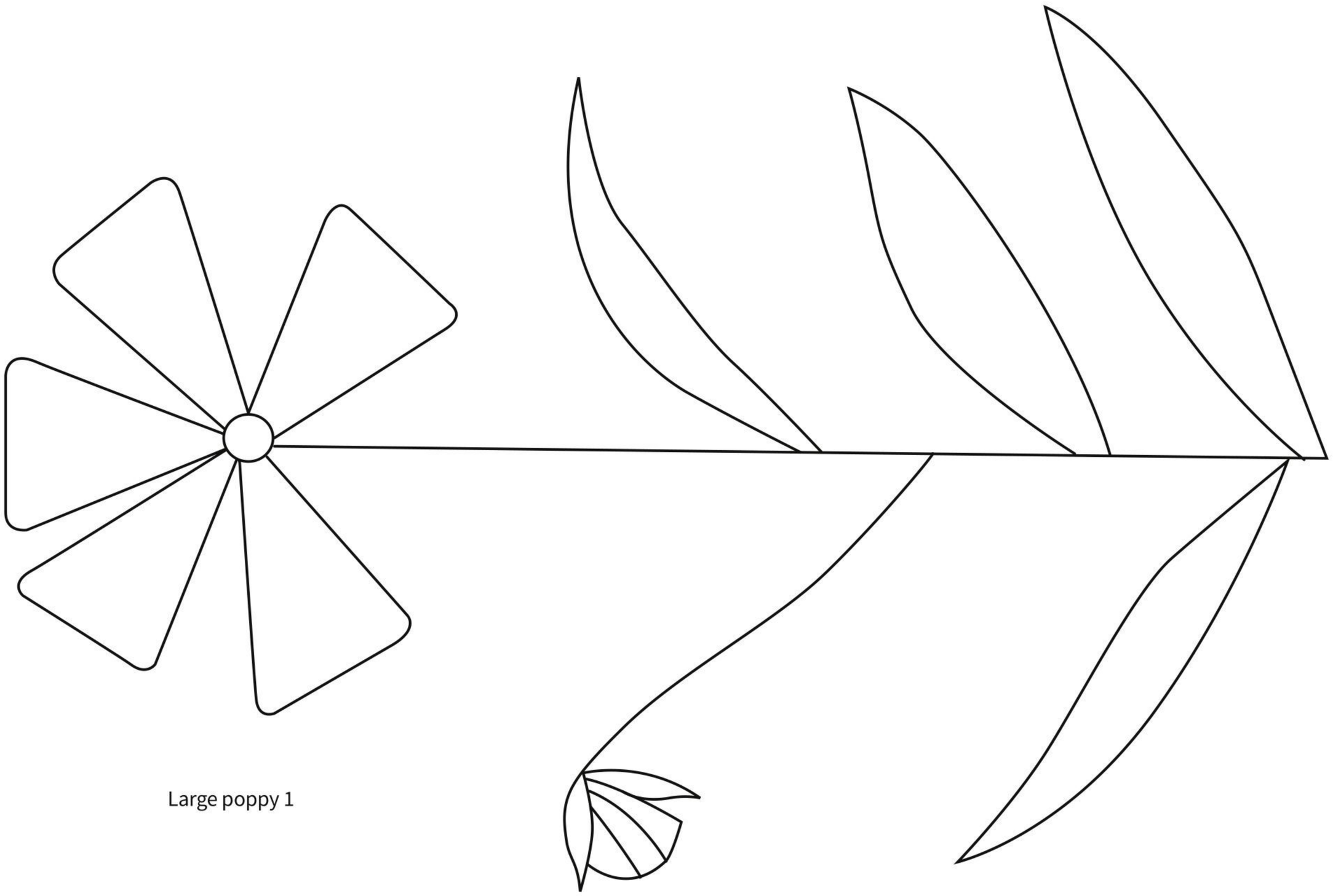
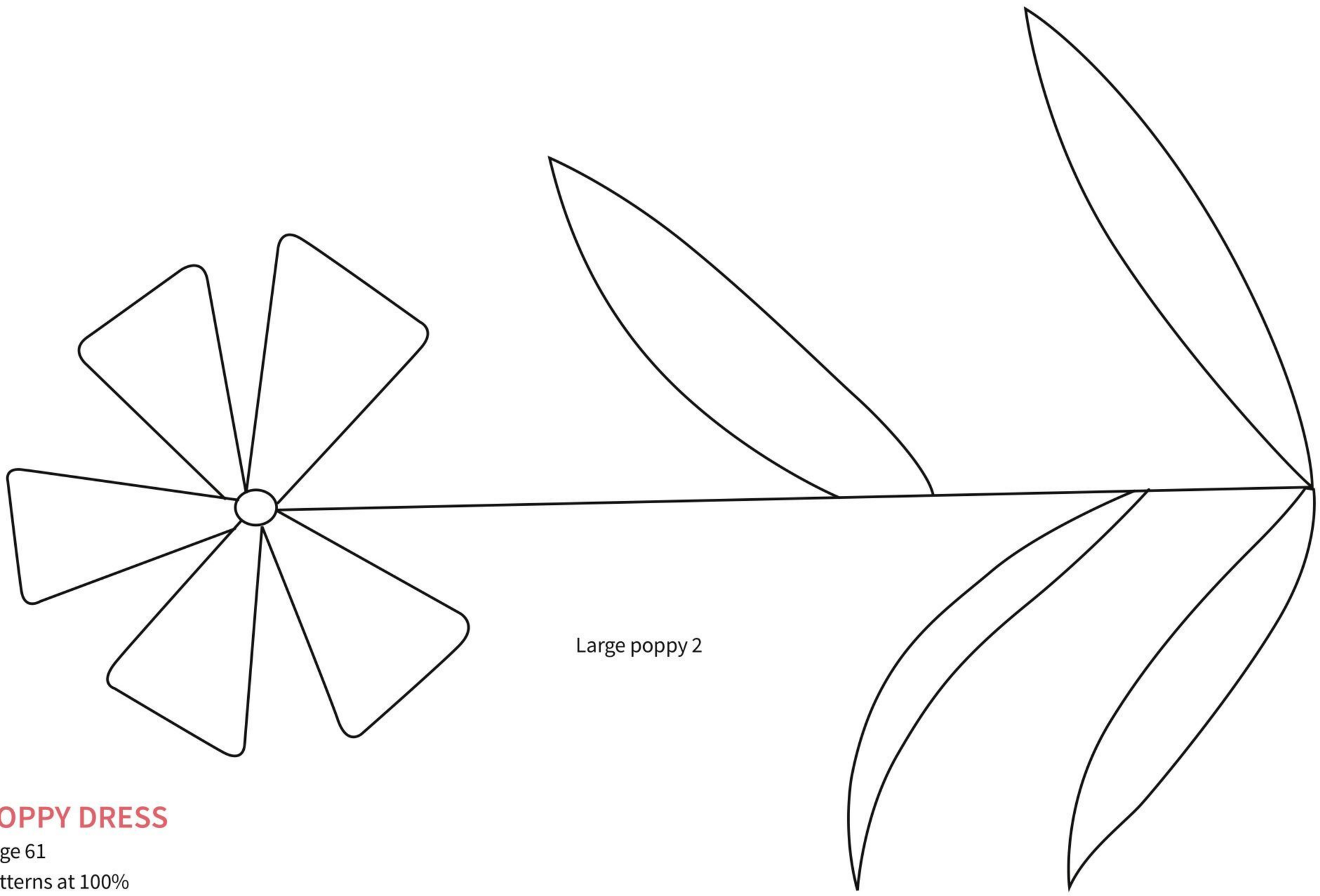


Large poppy 1



Large poppy 2

POPPY DRESS

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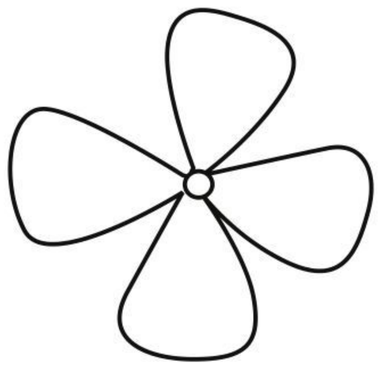
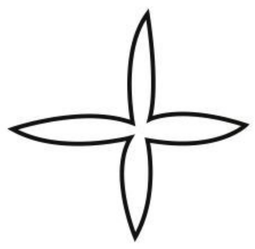
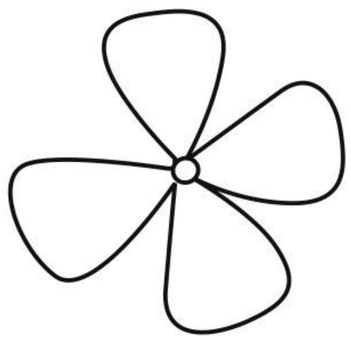
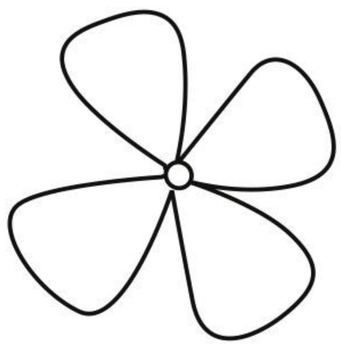
Patterns at 100%

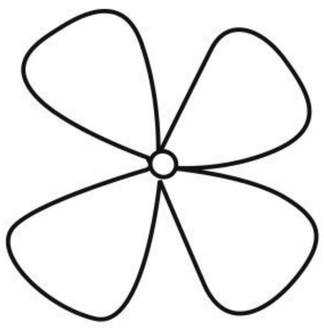
Sleeve

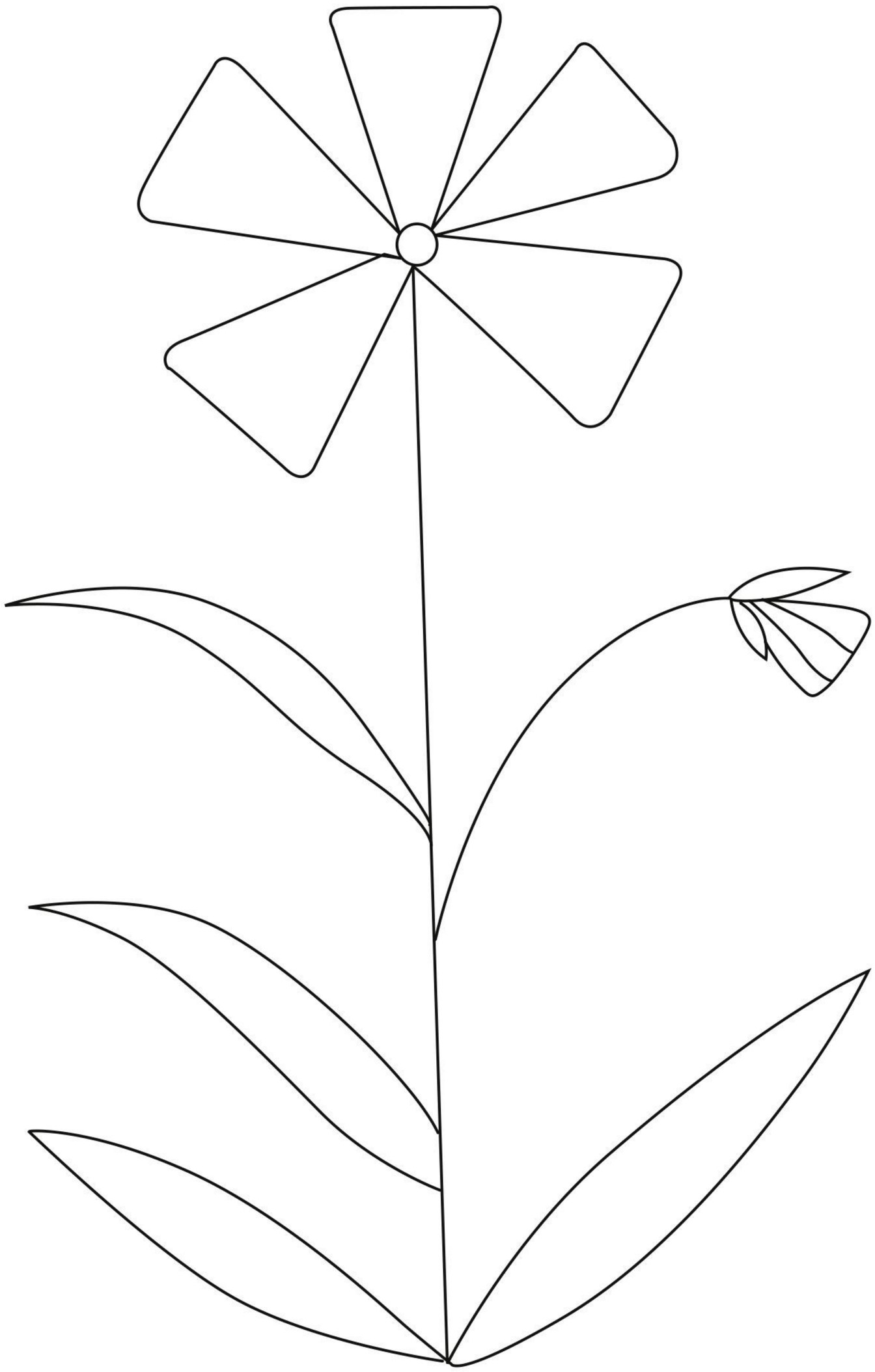












Large poppy 3

POPPY DRESS

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Patterns at 100%

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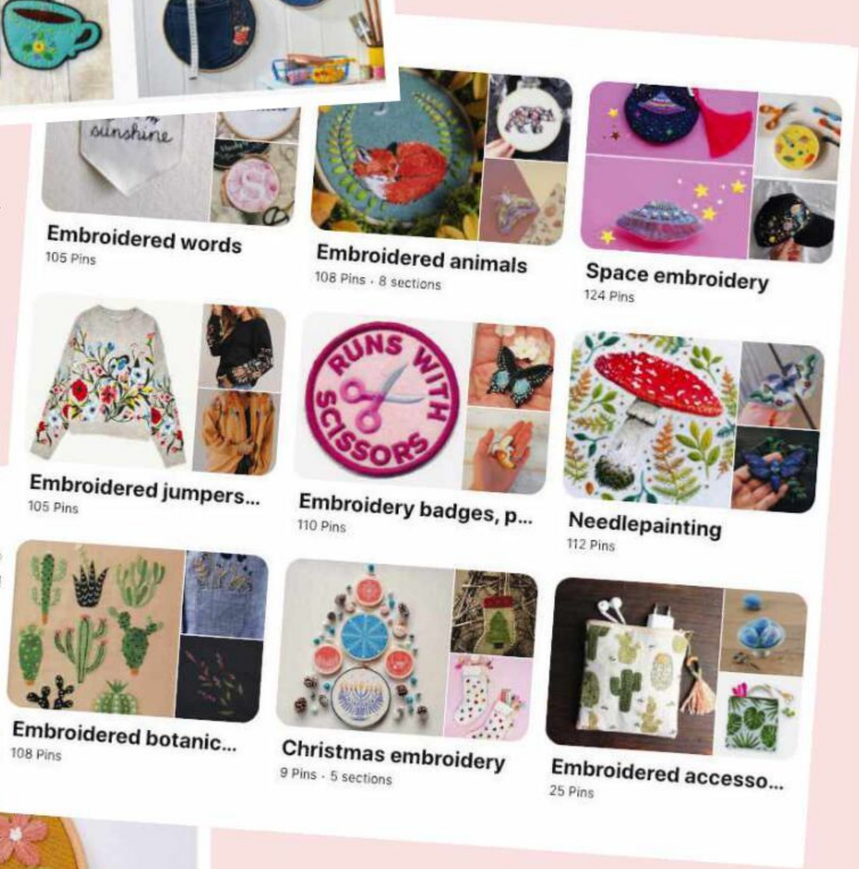
See projects up close, go behind the scenes and win prizes on Instagram



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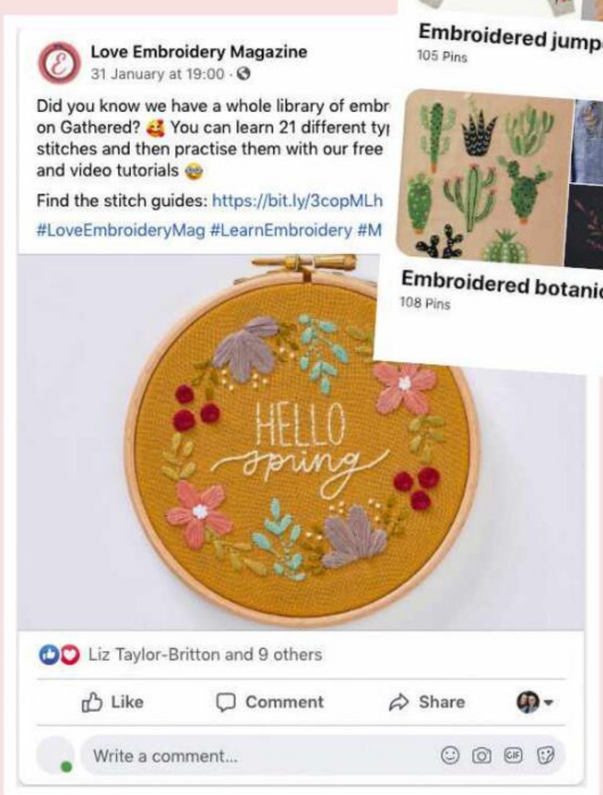

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Taking her inspiration from the natural world, embroidery artist Tatyana Mironowa uses needle and thread to create photo-realistic landscape hoops. She uses patiently-placed stitches – such as satin stitch and French knots – to recreate iconic sights from around the world, such as the Northern lights or the colourful tulip fields of Amsterdam.

"My style is all about attention to detail, smooth transitions and delicate colours"

When did you start to embroider landscapes and nature scenes?
Three years ago, I tried satin stitch embroidery after seeing pictures of the technique on the internet. I didn't think my embroidery would be popular. I just saw a landscape I liked and decided to try a new embroidery technique. I posted it on Instagram and here we are!

How does this piece reflect your style?
My style is all about attention to detail, smooth transitions and delicate colours. This project, which is titled Emptiness and is a standalone piece, is in perfect harmony with my love of detail and smoothness.

Do you plan a piece beforehand or does it come together quite organically?
My usual process is to simply find a landscape that I like and begin embroidering it. That's it, really!

How do you choose your textures, colours and stitches as you work?
As I go – it all happens in the embroidery process. I do like to use simple stitches, such as long and short stitch, but for greenery I often use French knots.

What is something you hope people take away with them when they see your work?
It depends! Each embroidery piece is personal to me. In each one, I try to show different emotions. For example, when I am asked to make an embroidery of a place that a person wants to save in memory, this comes with emotions for them. But, when I embroider, for example, the Northern lights, I like to show its natural beauty.

Are there any locations or scenes you've yet to capture in thread but would love to?
I want to sew a landscape with a waterfall as well as a beach scene, with a tide, palm trees and white sand and shells.

What are you embroidering right now?
Several small mountain landscapes and one big hoop depicting the aurora borealis.

TATYANA MIRONOWA

Tatyana is an embroidery artist based in Moscow, Russia. She specialises in detailed landscape hoops, using satin stitch to create intricate scenes from nature in thread.
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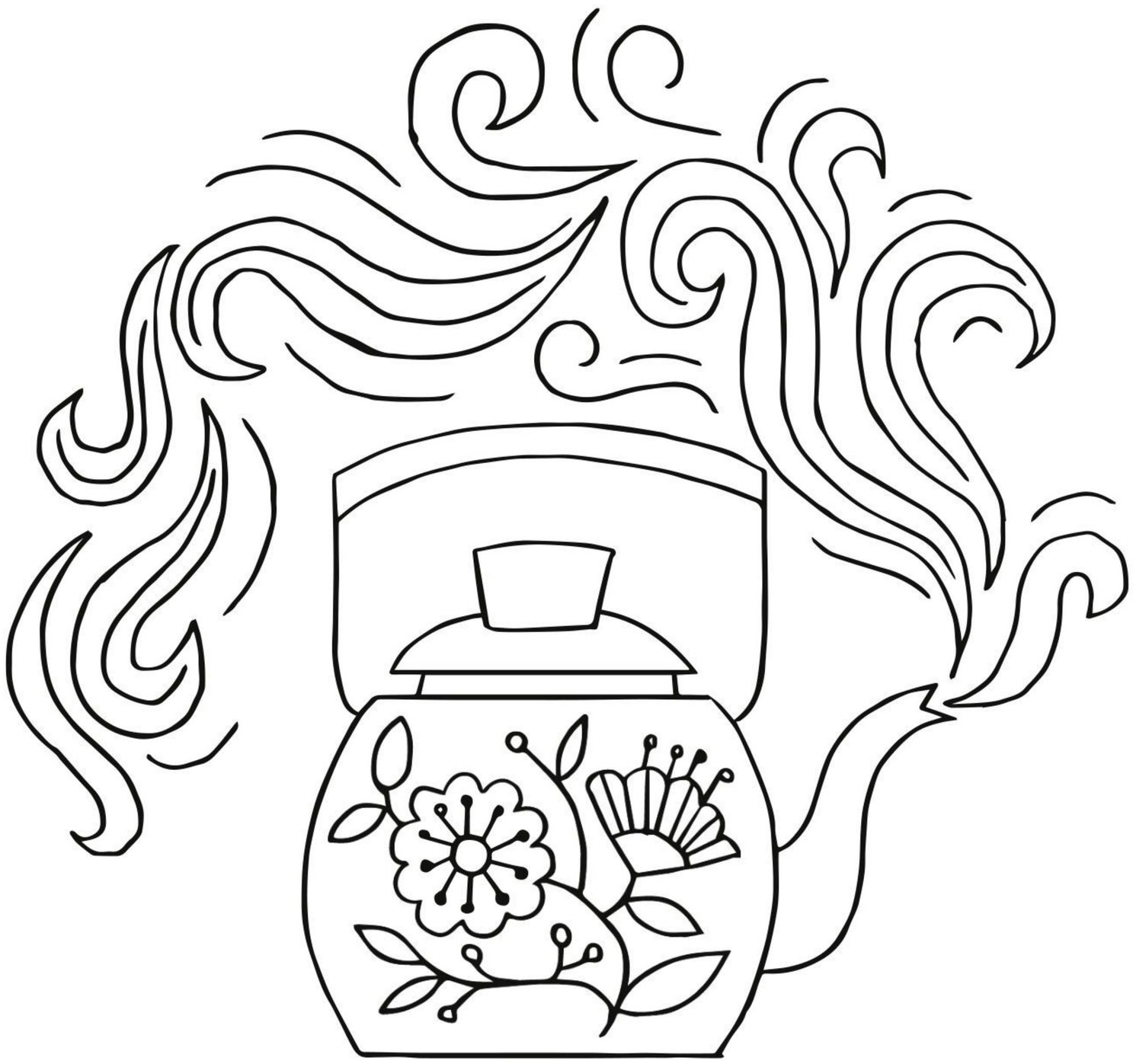

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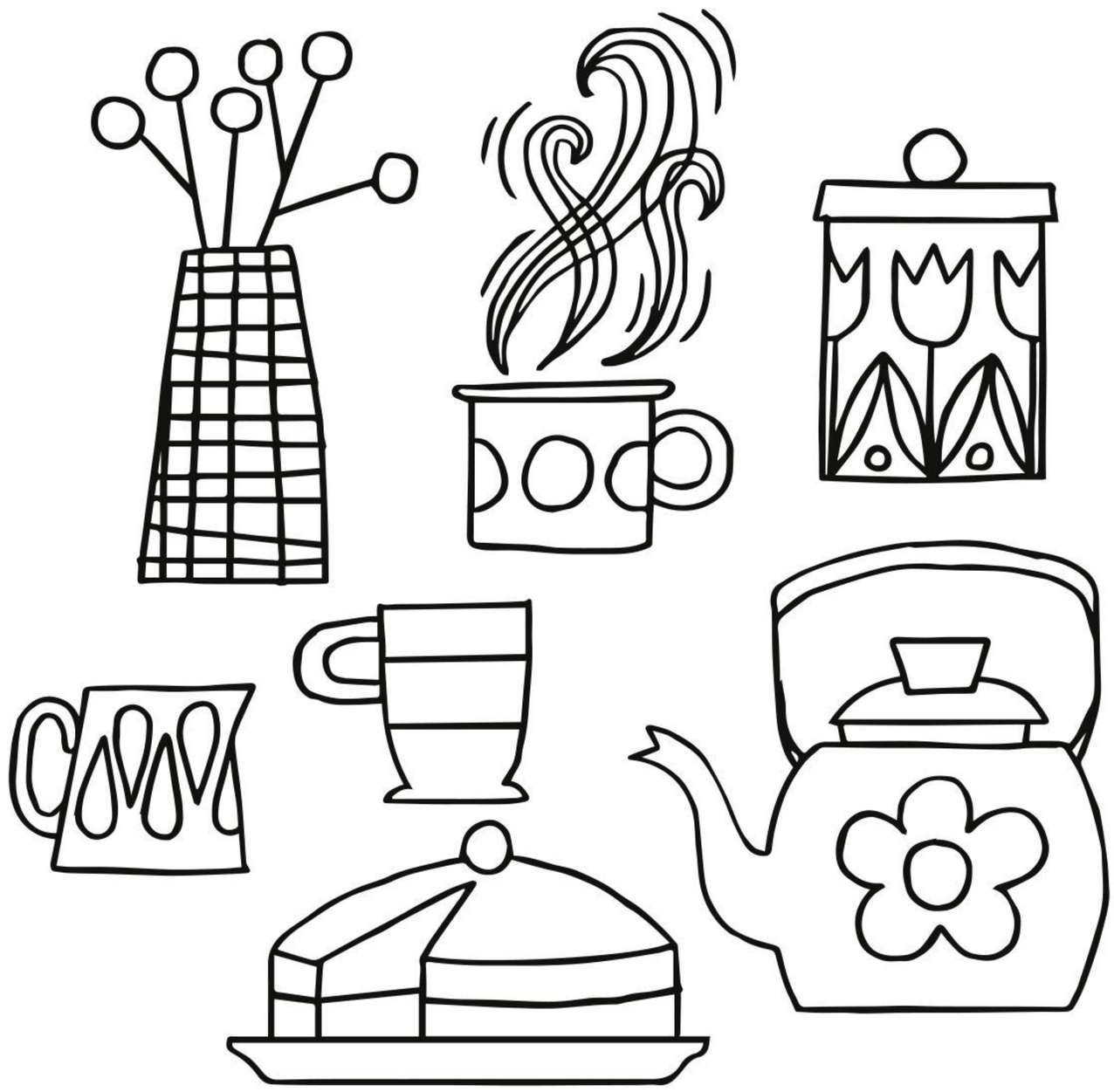

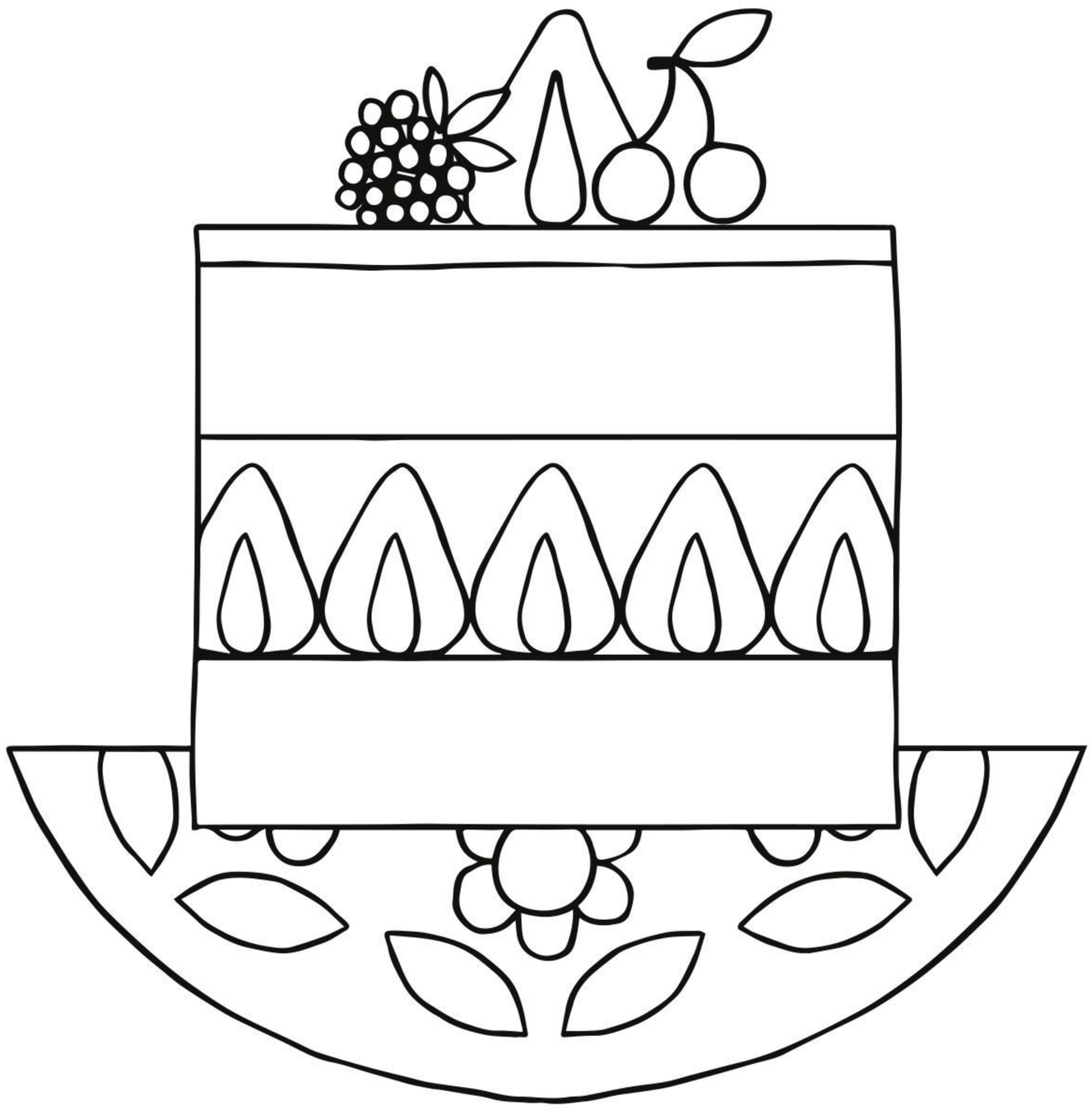

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